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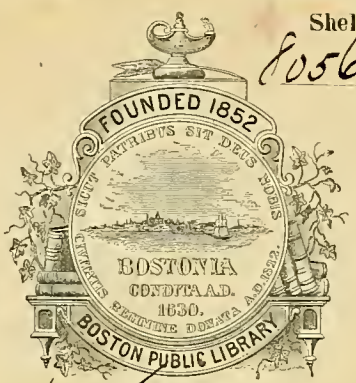

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WINNER'S NEW SCHOOL

FOR THE

VIOLIN.

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FOR THE

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RUDIMENTS OF MUSIC.

OF THE NOTES.

All musical sounds are expressed by characters called Notes; and, as these sounds may be *long* or *short*, their duration is indicated by a particular form of the note.

The longest sound in general use is designated by this character, 𝅝, which is called a Semibreve, or Whole Note, the duration or time of which is determined by counting *four*, or making four beats by movements of the hand or foot. When measured by the hand, the direction is made in the following order: — down, left, right, up.

A sound continued but half the time, that is while counting two, or making two beats, is expressed by a Minim, or Half Note, the stem of which may be turned either upward or downward, thus: 𝅗𝅥

A Crotchet or Quarter Note, the time of which is but one beat, is made thus: ♩ or ♩ with the stem either way.

All notes of shorter duration are expressed by bars across the stems, thus: a Quaver, or Eighth Note, ♪ or ♪ A Semiquaver, or Sixteenth Note, thus: 𝅘𝅥𝅯 or 𝅘𝅥𝅯 A Demisemiquaver, or Thirty-Second Note, thus: 𝅘𝅥𝅰 or 𝅘𝅥𝅰

When several notes of the same character follow in succession. the bars are usually connected in this manner. Eighth notes with one bar, thus: ♫ ♫ Sixteenth notes with two bars, thus: ♬ ♬ Thirty-second notes with three bars, thus: 𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰 𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰

Frequently we find eighth and sixteenth notes connected in this manner: ♫ ♬ and various other combinations, as follows:

♫ ♬ ♫ ♬

Table of the Notes and their Proportions.

One whole note, or semibreve

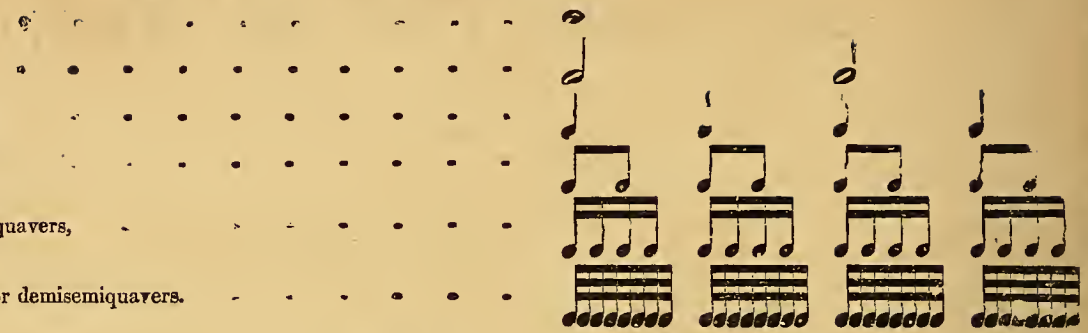
is equal to two half notes, or minims,

equal to four quarter notes, or crotchets,

eight eighth notes, or quavers,

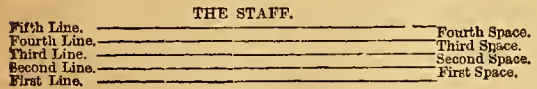
sixteen sixteenth notes, or semiquavers,

thirty-two thirty-second notes, or demisemiquavers.

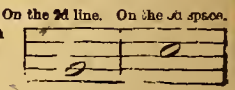


OF THE STAFF.

As every note has a definite *tone* or *pitch*, being either *high* or *low*, the sound is indicated by its position upon a *staff*, which consists of five parallel lines, and their intermediate spaces, the under line being called the first line, and the lowest space the first space.

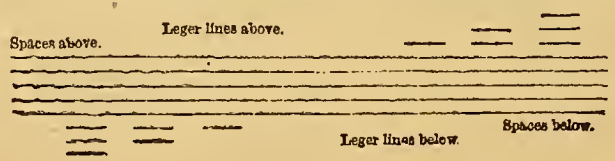


A note is said to be on the line when the line passes through it and on the space when between the lines.



When more than five lines are required to designate any particular note that is too high or low to be represented upon the staff, we use small ones both above and below the staff. These lines are called Leger Lines, and are designated as the 1st leger line above, 2nd leger line above, &c.; or 1st leger line below, 2nd leger line below, &c.

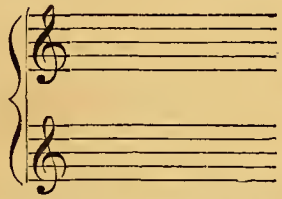
The first note above the staff is said to be upon the space above.



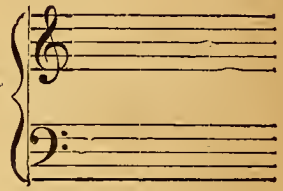
The first note below the staff is said to be on the space below.

Every staff commences with a character called a CLEF. There are two clefs in common use. The TREBLE CLEF which is used for the *right hand* in Piano-Forte or Melodeon music, also for all music written for the Violin, Guitar, Flute, Banjo, Accordeon, Flageolet, Fife, and Clarionet. The BASS CLEF is used for the *left hand* in Piano-Forte or Melodeon music, also for the Violoncello, Double Bass, &c. When music is written for two or more instruments or voices, the staves are connected by a BRACE.

A duett for two violins, or for Flute and Violin, would be connected thus :—



Music for the Piano-Forte or Melodeon, thus :—



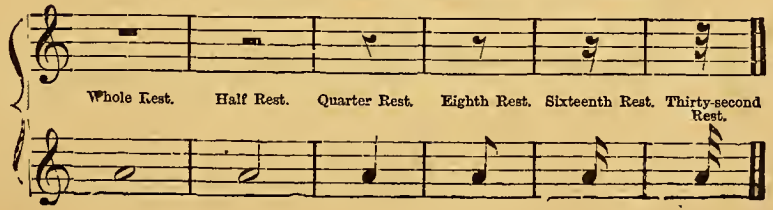
When two or more staves are connected by a brace, the Bass clef is always situated upon the under staff.

OF THE RESTS.

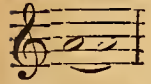
Every note has its corresponding REST, denoting silence, or a stop : they are not placed upon any particular line or space of the staff, but in such order as best accommodates the eye,—sometimes being above the staff and sometimes beneath.

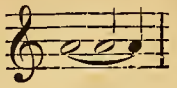
A whole rest, corresponding with the whole note in respect to time, is situated *under* the fourth line. A half rest is situated *above* the third line. A quarter rest turns to the *right*. An eighth rest turns to the *left*.

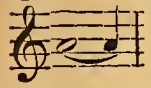
TABLE OF NOTES AND THEIR CORRESPONDING RESTS.

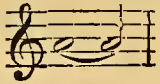


A Tie or Slur ⁀ above or below two or more notes that have the same situation upon the staff, shows that they are to be performed as one note the duration of which is equal to the time of all combined.

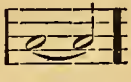
 is equivalent to one note, the time of which is eight beats.

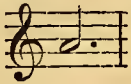
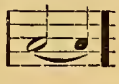
 is equivalent to one note, the time of which is seven beats.

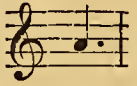
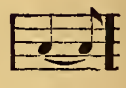
 is equivalent to one note of five beats.

 is equivalent to one note of six beats.

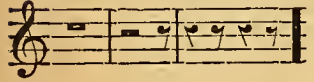
By combinations of this sort we can express a sound of any duration required.
A dot *following* a note or rest makes it half as long again; a whole note with a dot is equal to six beats.

is equal to 

 is equal to 

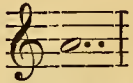
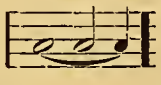
 is equal to 

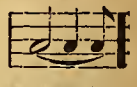
Rests are never connected by a Tie, but are arranged one after the other until the required time is made up, thus:—



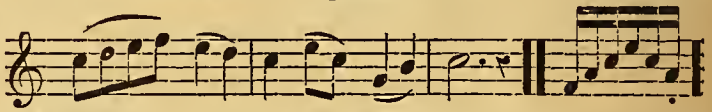
When more than one bar rest is required, it is indicated as follows:—

Two dots following a note make it three-fourths longer than its actual length, thus:—

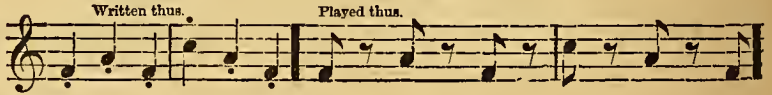
 is equal to 

is equal to 

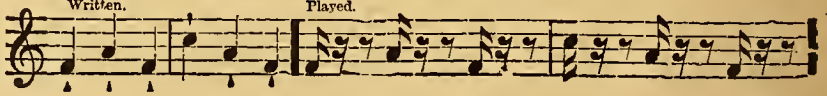
When the slur or tie is placed over or under any combination of notes that are on different lines and spaces, it signifies that they must be performed in a smooth and connected manner, which is termed a Legato movement, and is written thus:—



Dots placed above or below any series of notes indicate the opposite style of playing, which is termed Staccato, signifying in a marked and distinct style, represented as follows:—

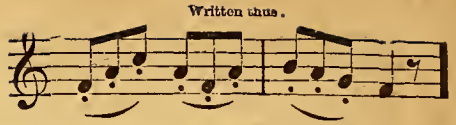


When marked in this manner, each note must be made particularly short, and very distinct.

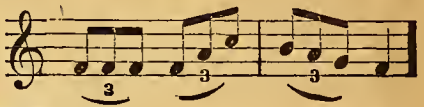


When we find the Legato and Staccato movements combined, which mostly occurs in music written for the violin, it is played by detaching the notes with the movement of the bow in one direction, either up or down.

Written thus.

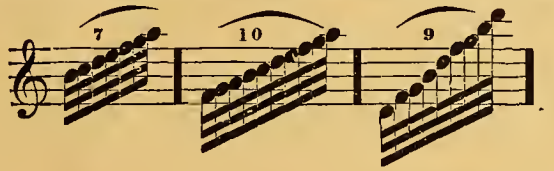


Three notes, with a figure 3 placed over or under them, form what is called a *Triplet;* and such notes are to be played in the time of two, the time of the middle note being taken from that of the outside notes.



A figure 6 signifies that six are to be played in the time of four.

Other combinations of notes are made, and the number marked above them, thus:

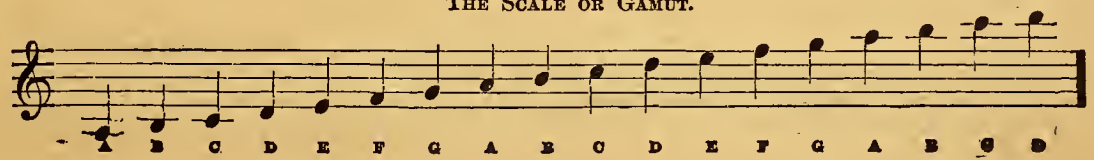


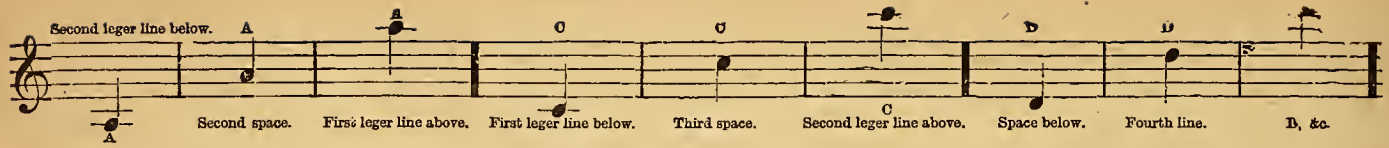
Seven to be played in the time of four.
Ten to be played in the time of eight.
Nine to be played in the time of eight, &c.

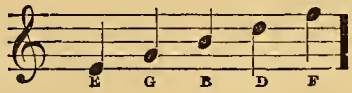
OF THE SCALE.

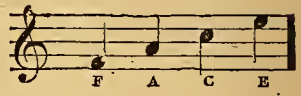
Notes are written upon every line and space of the staff, also upon the leger lines and the spaces between them. These notes are named after the first seven letters of the Alphabet, A, B, C, D, E, F, G. When these notes follow in regular succession, they form what is called a SCALE. It will be observed that notes of the same name or letter occur several times in a regular scale, but always in a different position on the staff.

THE SCALE OR GAMUT.





The notes upon the lines 

The notes upon the spaces spell the word *Face*. 

OF THE SHARPS AND FLATS.

The sound of any note may be changed by prefixing any of the following characters.

A SHARP before a note raises it a Semitone.

A FLAT before a note lowers it a Semitone.

A DOUBLE SHARP raises a note a whole tone

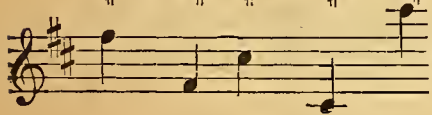
A DOUBLE-FLAT lowers a note a whole tone.

A NATURAL contradicts a flat or sharp.

or or restores the single flat or sharp.

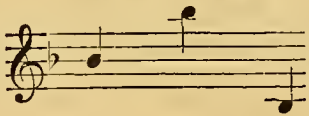
When one or more sharps are placed beside the clef, they affect every note throughout the piece upon the lines and spaces where they are situated; also, any other notes of the same letter upon the staff. Any flat or sharp that is not situated thus is called an Accidental.

F♯ and F♯ C♯ and C♯ and C♯



Here every F and C are to be made sharp, no matter what their situation upon the staff.

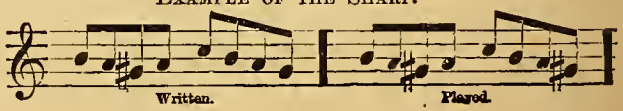
B♭ and B♭ and B♭



When flats are situated in the same position, their effect is the same as that of the sharp.

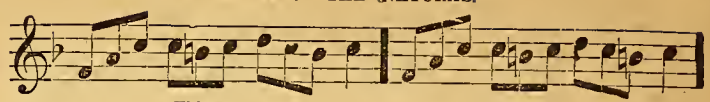
All music is divided into equal portions of time by perpendicular lines called BARS, and the music between any two bars is called a MEASURE. When an accidental sharp, flat or natural is prefixed to a note, all the following notes of the same name contained in the measure are affected by it, thus:—

EXAMPLE OF THE SHARP.



EXAMPLE OF THE FLAT.

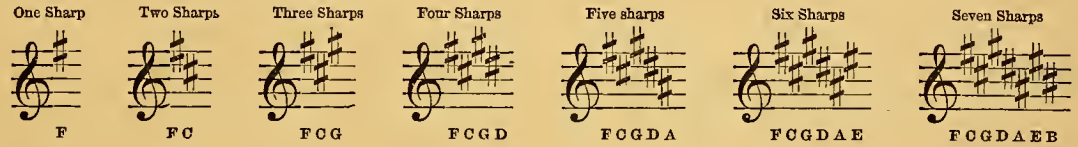
EXAMPLE OF THE NATURAL.



When the last note of a measure is influenced by an accidental flat, sharp, or natural, if the next measure should commence with the same note it is also affected likewise, thus :—

Sharps and flats before a piece of music are called the Signature.

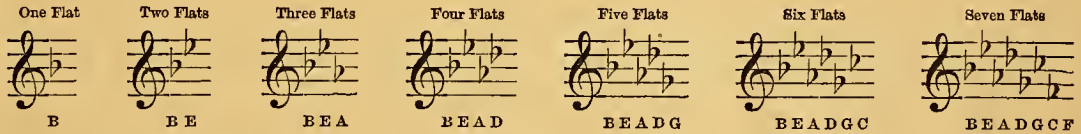
Where the Signature is



that sharp is always

F FC FCG FCGD FCGDA FCGDAE FCGDAEB

Where the Signature is



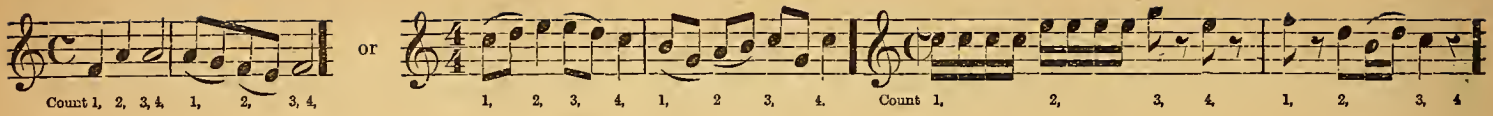
that flat is always

B BE BEA BEAD BEADG BEADGC BEADGCF

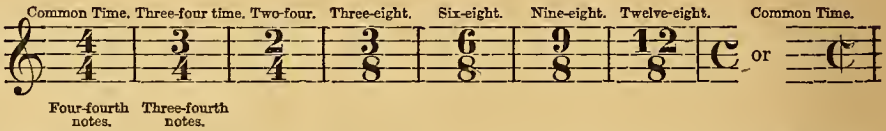
It will be observed that every note can be made flat or sharp; and therefore the signature which determines a key may contain seven sharps or flats.

OF TIME.

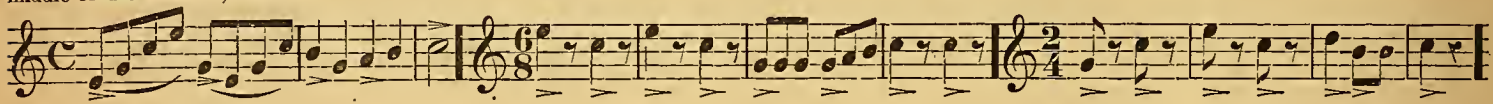
By COMMON TIME, which is expressed by these characters, $\mathbf{C}$ or $\mathbf{\overline{C}}$, and sometimes by the figures $\frac{2}{2}$ or $\frac{4}{4}$ etc., we understand that each measure contains music to the value of four beats, or one semibreve, which is made up in time by any combination of notes or rests, thus:—



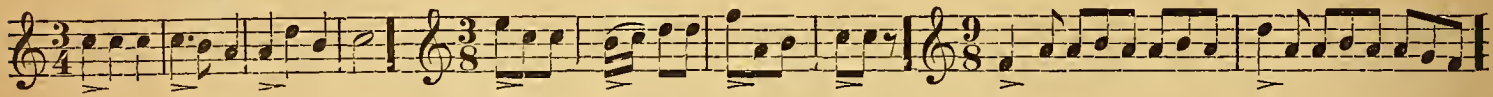
The various figures used in indicating time are these. The upper figure indicates the *number* of notes to a measure, and the under one the *kind* of notes.



In order to give the proper character and expression to all music, the most careful attention must be paid to the correct division of the notes. Every measure should be played in the same time as the first measure was commenced, neither faster nor slower. This mark > is used to indicate a particular accent or stress upon a note. Common time, and all other kinds expressed by the even numbers $\frac{2}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ &c., must be accented upon the beginning and middle of the measure, thus:—



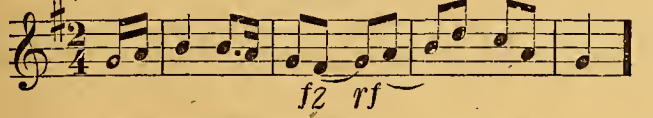
These accents are not marked, but are to be understood; it is only when particular force or stress is required to be given to a note that it is indicated by the mark. In $\frac{3}{4}$ $\frac{3}{8}$ and $\frac{9}{8}$ time the accent occurs only upon the first note in the measure.



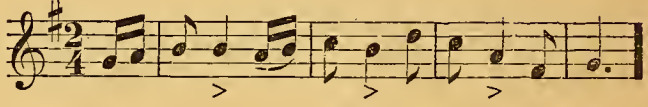
It will also be observed in time indicated by the even numbers, that notes requiring bars across the stems are combined in groups of even numbers. And in $\frac{3}{4}$ $\frac{3}{8}$ and $\frac{6}{8}$ they are tied together in groups of three. This is not always the case, but most generally so.

When the unaccented part of a measure is to have a particular emphasis, it is shown by the characters *fz* or *rf*, or >, or ∧. And when the weaker part of a measure is made of more importance than the strong, such deviation from the regular accent is called Syncopation.

EMPHASIS.

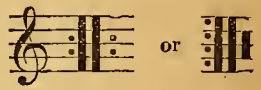


SYNCOPATION.



Double Bars indicate the end of a strain and the conclusion of a tune, thus:—

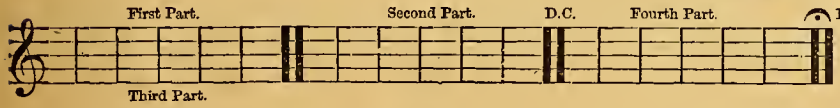
Two or four dots found upon the spaces of the staff, before or after a double bar, signify repetition.



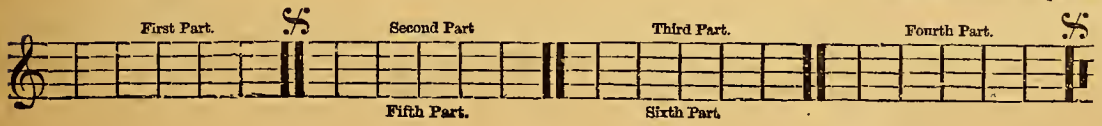
When the letters D. C. — which signifies Da Capo—are found over a double bar, it signifies that the first part of the piece must be played again before proceeding to finish the piece. When it is found at the last strain, it implies that we must return and finish with the first strain; but, if we find this character, 𝄐, which is called a PAUSE, over any *double bar*, it signifies the end, or conclusion. The Pause is sometimes for another purpose: that is, when placed over a rest or note, the performer must dwell upon it, or can introduce an embellishment, such as he may think proper, for effect.

This mark is called a SIGN 𝄋. When it appears the *second* time, it signifies that we are to return to where it is first found, and finish at the pause which occurs over the first double bar after it.

EXAMPLES.



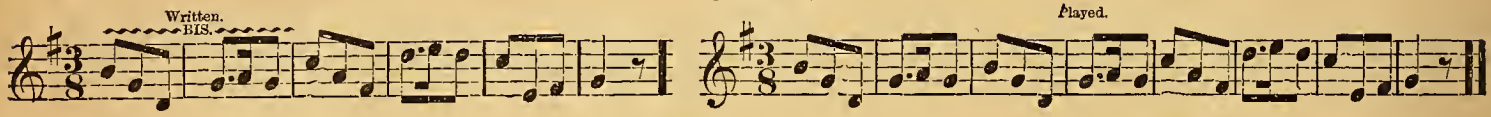
Here we play the first and second strains, when the D. C. directs us to play the first part again which makes the third strain; and then we skip the second part and proceed to the fourth strain, and finish at the pause.



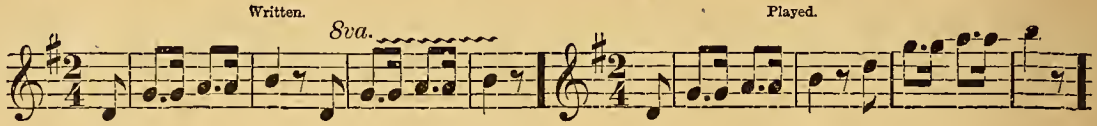
After playing the first four parts, the 𝄋 appearing the second time directs us to where it appeared at first, when we play on until we reach the 𝄐.

The word Bis placed over one or more bars signifies repetition. It is sometimes accompanied with the dots for repetition, or detached lines to indicate the number of bars repeated.

EXAMPLE.



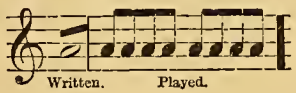
8va..... written over any number of notes implies that they are to be played eight notes, or an *octave*, higher, until the word Loco appears, which signifies as written.



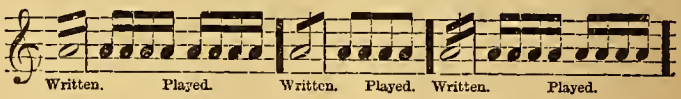
ABBREVIATIONS.

When a succession of similar notes is required, we sometimes use the following characters, which are termed abbreviations.

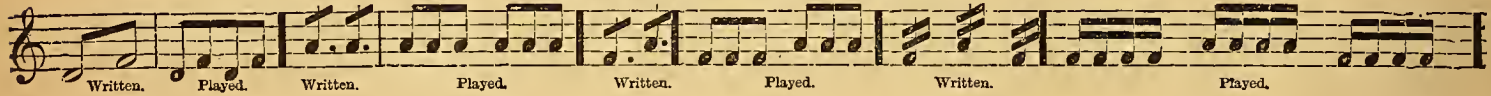
A whole note with a single dash signifies that it is to be played as eighth notes.



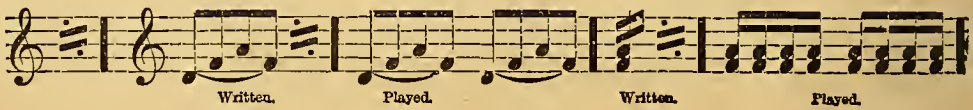
A double dash, to be played thus:—



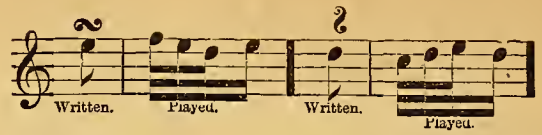
OTHER EXAMPLES OF ABBREVIATIONS.



This character signifies repetition:—

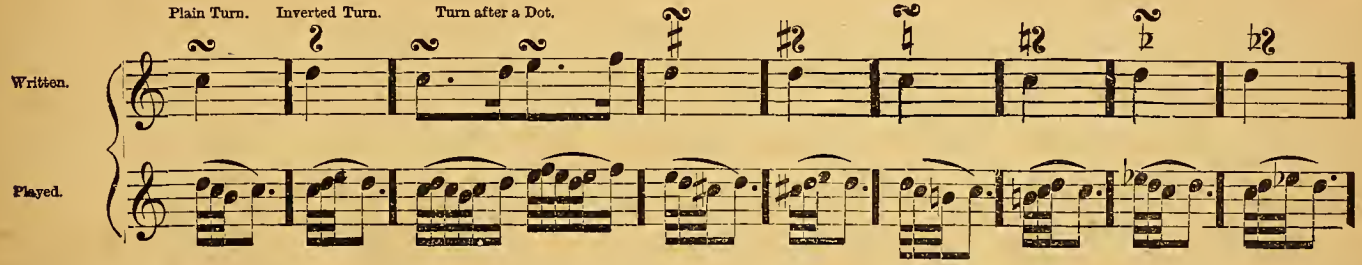


This mark ∾ is called a TURN, and is executed in the following manner: —



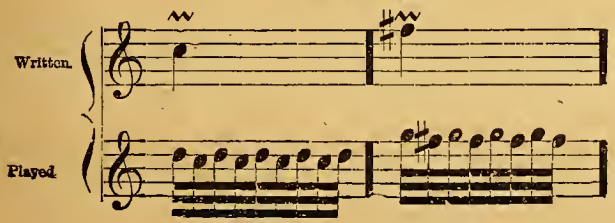
A SWELL < and DIMINUENDO > are often united, <> ; the first is executed by commencing the note gently, and gradually increasing the tone; the second, by commencing with force and gradually diminishing; and, when united, it is executed by touching the note over which it is placed, at first gently, and by degrees increasing the tone, till it arrives at its full pitch, then diminishing it till it falls off to its first softness.

There are several kinds of turns: the plain turn ∾, inverted turn ⁐, turn after a dot, &c., which are fully explained in the following examples: —

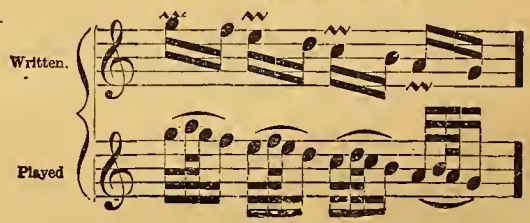


A SHAKE (𝆖) is one of the principal embellishments in music, if well performed, but should not be so frequently and injudiciously used as is often the case. A plain shake is the sound of two notes put in equal motion. A turned shake is composed of three diatonic notes, the first of which is called the preparative note, and the last two its resolution. Shakes, and all other kinds of Graces, must be played in proper time.

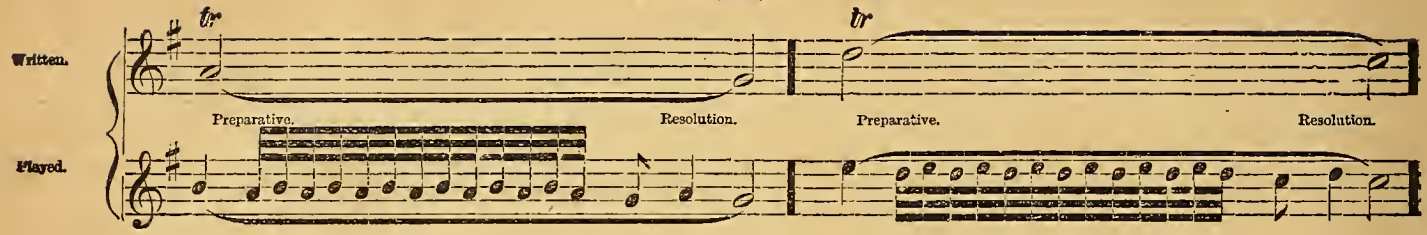
PLAIN SHAKE.



PASSING SHAKE.

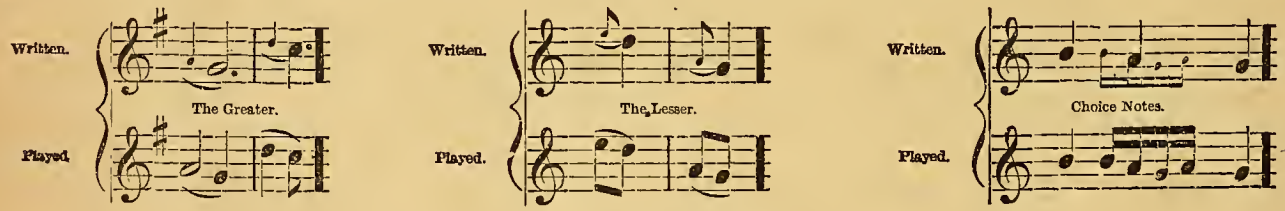


TURNED SHAKE.

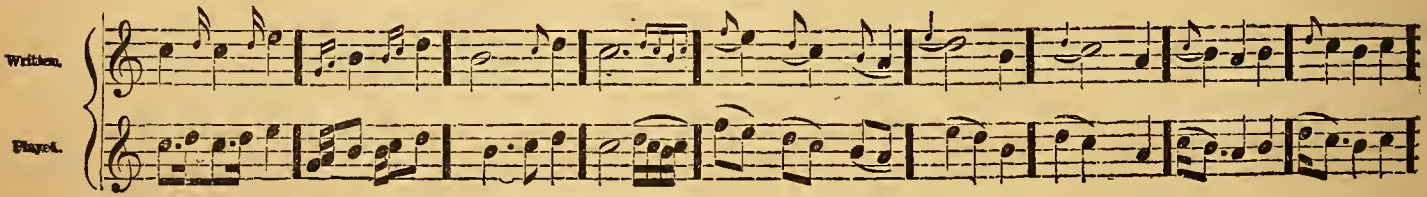


APPOGGIATURAS, OR GRACE NOTES.

The Appoggiatura, or Grace Note, is a small note reversed and added to other notes for the sake of expression. Whatever length is given to the small note must be taken out of the time of the principal note, which is the note immediately after it. There are two sorts of Appoggiaturas,—the greater and the lesser. The greater Appoggiatura is most frequently used in slow movements and at the end of a strain; the lesser, in quick movements throughout a piece.

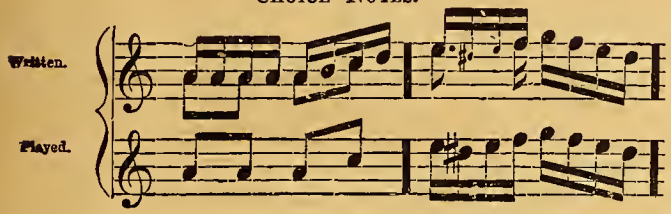


OTHER EXAMPLES.

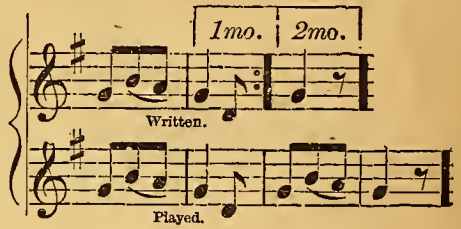


Notes are always connected in the most convenient form: for this reason we sometimes observe them in this manner:

CHOICE NOTES.



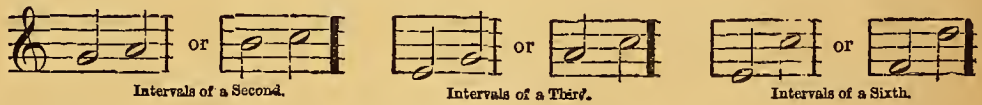
When the last two bars of a strain are marked 1mo and 2mo, (that is, to be repeated,) it implies that when played the second time the 2mo is to be substituted for the 1mo, which is of course omitted.



INTERVALS.

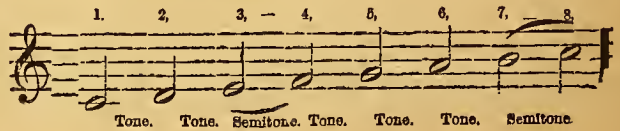
An Interval is the distance from any one tone or note to the following one. The smallest interval is that of a second. The first and last note are included in counting the distance.

A Second is the distance from any one note in the scale to the next following one.



It must be observed that the interval of a third is composed of three notes, E, F, G, or A, B, C, &c.; the intervals of a sixth, of six notes, E, F, G, A, B, C, or F, G. A, B, C, D, &c.

Some intervals are small, and others large. In the regular Major Scale we find tones and semitones in the following order: —



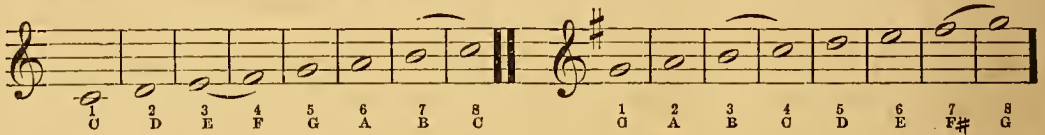
A semitone always between E and F, also between B and C, which are the third and fourth and the seventh and eighth notes of the scale; this is called **the Natural Key,** (because it has no signature of flats or sharps,) or the key of C, because the tones and semitones are calculated from the note C.

TRANSPOSITION OF THE KEYS OR SCALE.

When C is taken as 1, the scale is said to be in its natural position; but either of the other letters may be taken as 1, in which case the scale is said to be TRANSPOSED. As 1 is the basis of the scale, the foundation on which it rests, so the letter which is taken for this sound is called the KEY-NOTE. Thus, if the scale be in its natural position, it is said to be in the key of C; if G be taken as 1, the scale is in the key of G; if D be taken as 1, the scale is in the key of D; and so on with the rest of the seven letters; whichever letter is taken as 1, that letter becomes the key-note of the scale.

In transposing the scale, the order of the intervals, or tones and semitones, must be preserved. Thus, the interval must always be a *tone* from 1 to 2, a *tone* from 2 to 3, a *semitone* from 3 to 4, a *tone* from 4 to 5, a *tone* from 5 to 6, a *tone* from 6 to 7, and a *semitone* from 7 to 8. The interval from one letter to another is always the same, and cannot be changed,—thus, it is always a *tone* from C to D, and from D to E; a *semitone* from E to F; a *tone* from F to G, from G to A, from A to B; and a *semitone* from B to C. In the transposition of the scale, therefore, it becomes necessary to introduce sharps and flats, or to substitute sharped or flatted letters for the natural letters, so as to preserve the proper order of the intervals.

First transposition by sharps from C to G, a fifth higher, or a fourth lower.

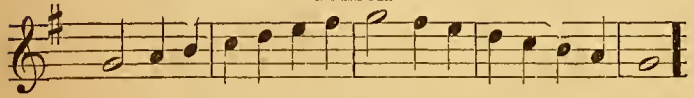


The same method is followed in all the transpositions by sharps, viz., the fifth above or fourth below is taken as 1 of a new key, in every succeeding transposition, and an additional sharp will be required also in every succeeding transposition.

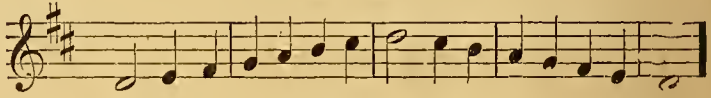
To transpose the scale by flats, we take the fourth (instead of the fifth) of every new scale. F is the fourth of C; hence it is 1 of the new scale (key of F.) The order of intervals must be the same in the flat keys as in the sharps: hence the B must be made flat.

THE SHARP KEYS.

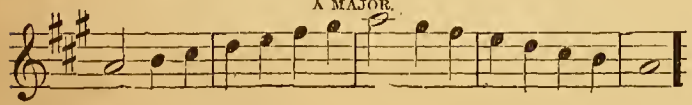
G MAJOR.



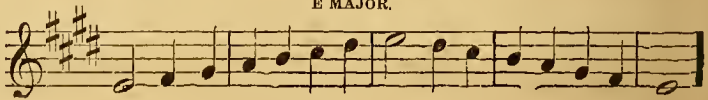
D MAJOR.



A MAJOR.

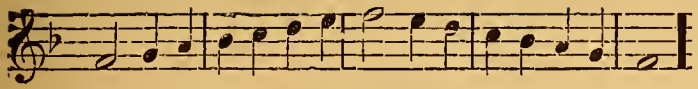


E MAJOR.

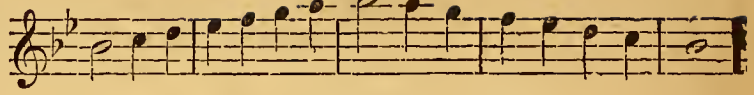


The Flat Keys.

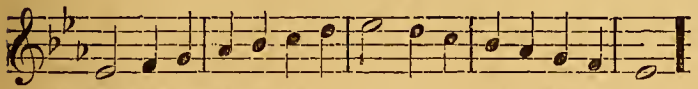
F MAJOR.



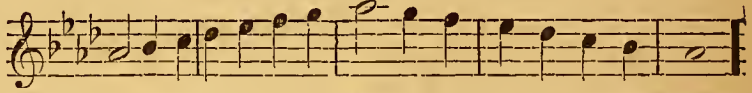
B♭ MAJOR.



E♭ MAJOR.



A♭ MAJOR.

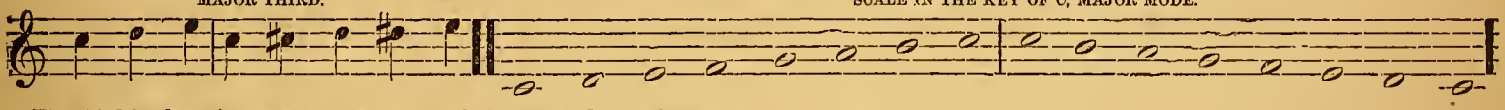


The difference between the major and minor key is a minor third, (three semitones.) The major third contains two whole tones, (four semitones.)

Examples.

MAJOR THIRD.

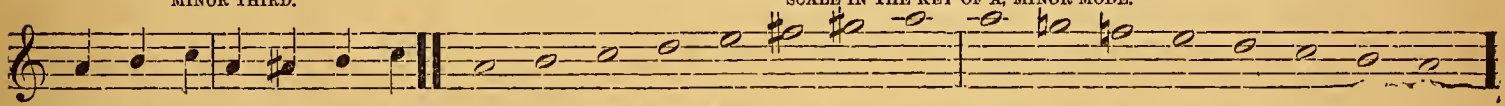
SCALE IN THE KEY OF C, MAJOR MODE.



The third in the minor scale contains one whole tone and a semitone.

MINOR THIRD.

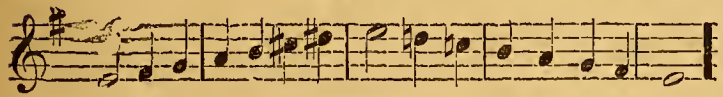
SCALE IN THE KEY OF A, MINOR MODE.



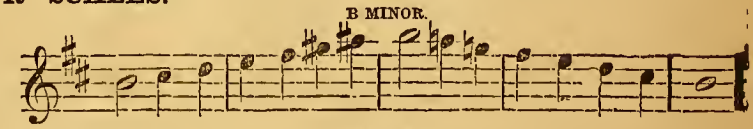
The relative minor of a major key has the same number of sharps or flats, and is found one minor third below the key-note

THE MINOR SCALES.

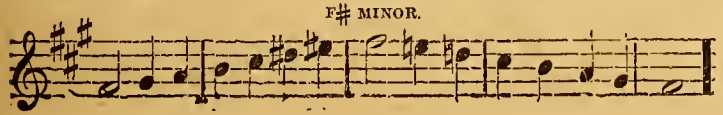
E MINOR.



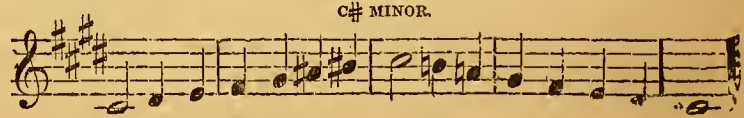
B MINOR.



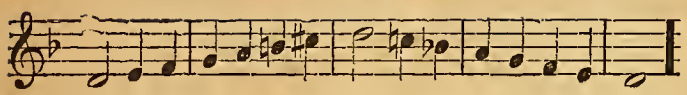
F♯ MINOR.



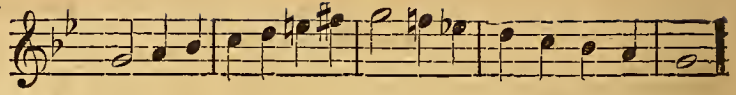
C♯ MINOR.



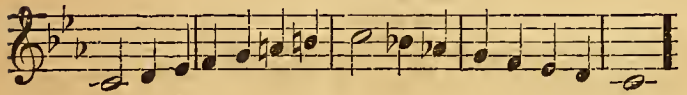
D MINOR.



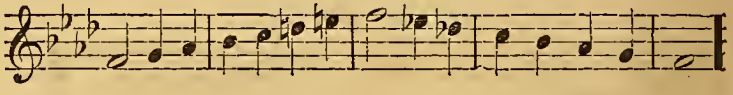
G MINOR.



C MINOR.

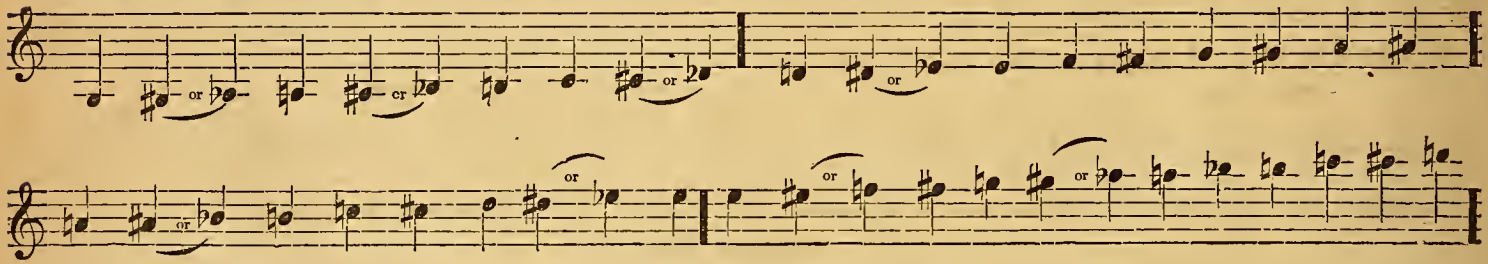


F MINOR.



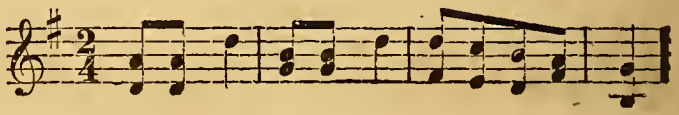
THE CHROMATIC SCALE.

This scale contains all the notes, natural, flat, and sharp, to D above the second leger-line.



OF THE CHORDS.

CHORDS, or double notes, are written one above the other, and can be played upon the Violin, Piano, Melodeon, &c.; in music for the Flute, Clarionet, Fife, &c., the upper note only must always be played.



A DICTIONARY OF MUSICAL TERMS

A, an Italian preposition, meaning to, in, by, at, &c.
Accelerando: accelerating the time, gradually faster and faster.
Adagio, or Adagio; slow.
Adagio Assai, or Molto; very slow
Ad Libitum; at pleasure.
Affettuoso; tender and affecting.
Agitato; with agitation.
Alla Capella; in church style.
Allegretto; less quick than Allegro. Allegro; quick.
Allegro Assai; very quick.
Allegro ma non troppo; quick, but not too quick.
Amabile; in a gentle and tender style.
Amateur; a lover but not a professor of music.
Amoroso, or Con Amore; affectionately, tenderly.
Andante; gentle, distinct, and rather slow, yet connected.
Andantino; somewhat slower than Andante.
Animato, or Con Anima; with fervant, animated expression.
Animo or Con Animo; with spirit, courage, and boldness.
Antiphone; music sung in alternate parts.
Arioso; in a light, airy, singing manner.
A Tempo; in time.
A Tempo Giusto; in strict and exact time.
Ben Marcato; in a pointed and well-marked manner.
Bis; twice.
Brillante; brilliant, gay, shining, sparkling.
Cadence; closing strain: also, a fanciful extemporaneous embellishment at the close of a song.
Cadenza; same as the second use of Cadence. See Cadence.
Calando; softer and slower.
Cantabile; graceful singing style; a pleasing, flowing melody.
Canto; the treble part in a chorus.
Choir; a company or band of singers; also, that part of a church appropriated to the singers.
Chorist, or Chorister; a member of a choir of singers.
Col, or Con; with. Col Arco; with the bow.
Comodo, or Commodo; in an easy and unrestrained manner.
Con Affetto; with expression.
Con Dolcessa; with delicacy.
Con Dolore or Con Duolo; with mournful expression.
Conductor; one who superintends a musical performance; same as Music Director.
Con Energia; with energy.
Con Espressione; with expression.
Con Fuoco; with ardor, fire.
Con Grazia; with grace and elegance.
Con Impeto; with force, energy.
Con Justo; with chaste exactness
Con Moto; with emotion.
Con Spirito; with spirit, animation.
Coro; chorus.
Da: for, from, of.
Duett; for two voices or instruments.
Diminuendo; gradually dimiuishing the sound.
Da Capo; from the beginning.
Declamando; in the style of declamation.
Decrescendo; diminishing, decreasing.
Devozione; devotional.
Dilettante; a lover of the arts in general, or a lover of music.
Di Molto; much or very.
Divoto; devotedly, devoutly.
Dolce; soft, sweet, tender, delicate.
Dolente, or Dolorosa; mournful.
Doloroso; in a plaintive, mournful style.
E; and. Elegante; elegance.
Energico, or Con Energia; with energy.
Espressivo; expressive.
Fine, Fin, or Finale; the end.
Forzando, Forza, or Fz; sudden increase of power.
Fugue, or Fuga; a composition which repeats or sustains, in its several parts, throughout, the subject with which it commences, and which is often led off by some one of its parts.
Fugato; in the fugue style.
Fughetto; a short fugue.
Giusto; in exact and steady time.
Grazioso; smoothly, gracefully.
Grave; slow and solemn.
Impresario; the conductor of a concert.
Lacrimando, or Lacrimoso; mournful and pathetic.
Lamentevole, Lamentando, Lamentabile; mournfully.
Larghissimo; extremely slow.
Larghetto; slow, but not so slow as Largo.
Largo; slow.
Legato; close, gliding, connected style.
Lentando; gradually slower and softer
Lento, or Lentamente; slow.
Ma; but.
Maestoso; majestic, majestically.
Maestro di Capella; chapel-master, or conductor of church music.
Marcato; in a strong and marked style.
Messa di Voce; moderate swell.
Moderato, or Moderamente; modcrately, in moderate time.
Molto; much or very.
Molto Voce; with a full voice.
Morendo; gradually dying away.
Mordente; a beat or transient shake.
Mosso; emotion.
Moto; motion. Andante Con Moto; quicker than Andante.
Non; not; as, Non Troppo; not too much.
Organo; the organ.
Orchestra; a company or band of instrumental performers
Pastoral; applied to graceful movements in sextuple time.
Piu; more Piu Mosso; with more motion, faster.
Pizzicato; snapping the violin-string with the fingers.
Poco; a little. Poco Adagio; a little slow.
Poco a Poco; by degrees, gradually.
Portamento; the manner of sustaining and conducting the voice from one sound to another.
Precentor; conductor, leader of a choir.
Presto; quick.
Prestissimo; very quick.
Rallentando, Allentando, or Slentando; slower and softer by degrees
Recitando; a speaking manner of performance
Recitante; in a style of recitative.
Recitative; musical declamation.
Rinforzando, Rinf, or Rinforzo; suddenly increasing in power.
Ritardando; slackening the time.
Semplice: chaste, simple.
Sempre; throughout, always; as, Sempre Forte; loud throughout.
Senza; without, as, Senza Organo; without the Organ
Sforzando, or Sforzato; with strong force or emphasis rapidly diminishing.
Sicilian; a movement of light, graceful character.
Smorendo, Smorzando; dying away.
Soave, Soavemente; sweet, sweetly. See Dolce
Solfeggio; a vocal exercise.
Solo; for a single voice or instrument.
Sostenuto; sustained.
Sotto; under, below. Sotto Voce; with subdued voice
Spiritoso, Con Spirito; with spirit and animation.
Staccato; short, detached, distinct.
Sunito; quick.
Tace, or Tacet; silent, or to be silent. Tardo; slow
Tasto Solo; without chords
Tempo; time. Tempo a Piacere; time at pleasure.
Tempo Giusto; in exact time.
Ten, Tenuto; hold on. See Sostenuto.
Tutti; the whole, full chorus.
Un, a; as; Un Poco; a little.
Va; go on; as, Va Crescendo; continue to increase
Verse; same as Solo.
Vigoroso; bold, energetic.
Vivace; quick and cheerful.
Virtuoso; a proficient in art.
Voce Sola; voice alone.
Volti Subito; turn over quickly

WINNER'S
INSTRUCTIONS FOR THE VIOLIN.

POSITION OF THE VIOLIN.

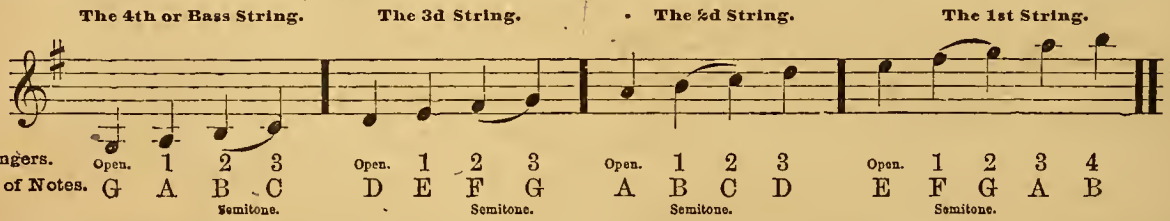
Hold the Violin with your left hand, about half an inch from the bottom of the Nut, and let it lie between the first joint of the thumb and the third joint of the 1st finger, resting it on the collar-bone, the tail-piece rather on the left side of the chin, bringing the hollow part of the arm and the elbow quite under the instrument, that the fingers may the more readily cover all the strings. Then put the 1st finger on the 1st or smallest string, the 2d finger on the 2d string, the 3d on the 3d string, and the 4th on the 4th or largest string, touching each string with the tip of the finger, which will bring the elbow in its correct position. This article is very essential to be observed by the learner.

METHOD OF HOLDING THE BOW.

The thumb should be placed just above the Nut, the hair resting on the back of the thumb, and the fingers on the outside of the Bow, some little distance from each other, that thereby the whole length of the Bow may be commanded at pleasure.

THE SCALE, OR GAMUT.

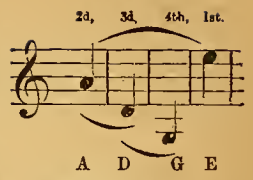
Having learned the proper manner of holding the Violin and bow, the next thing to be learned is the Scale, or the Gamut, as it is here subjoined, and the names and the numbers of the Notes, by heart; then proceed to play the Gamut up and down, drawing the Bow softly and the whole length of each note, stopping the fingers firmly upon each string.



I would recommend the learner to practise every note thus, to produce a good, clear, and powerful tone on each note. This is executed by performing a long note, beginning it piano, gradually increasing the tone to the middle, and then imperceptibly diminishing it to the end. Practise backward as well as forward.

OF TUNING THE VIOLIN.

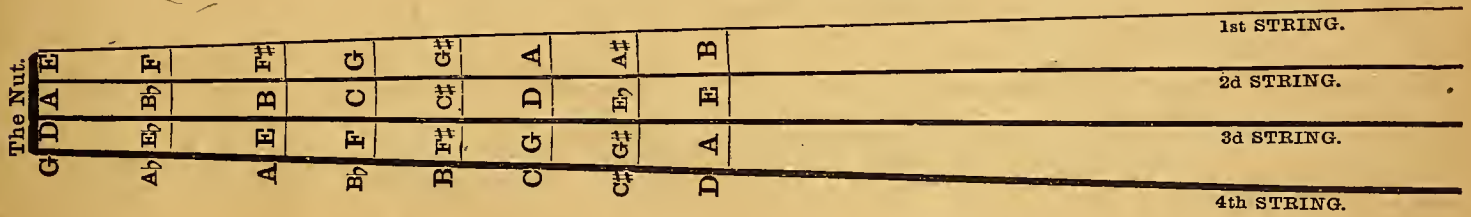
EXAMPLE.



The Violin must be tuned by fifths in the following manner. Tune the second string to A, open, by a tuning-fork or other instrument; then the third string a fifth lower is D, open; then the fourth string a fifth lower than the third string, G, open; and the first string a fifth higher than the second string, E, open.

But, if you cannot put the Violin in tune by the help of the former directions, measure out the 7th line or fret from the Nut, which is drawn across the scale of the finger-board, and draw with a little ink a line over the finger-board, at the same distance from the nut as that line, then screw up the second string to as high a pitch as it can moderately bear, and put your little finger on the aforesaid mark on the second string, and cause that string to give the same sound as the first string when open; afterward put your little finger on the same mark on the third string, and cause it to have the same sound as the second string when open; observe the same method with the 4th string.

SCALE OF THE FINGER-BOARD.



If you cannot readily attain to stop in tune, you may then have recourse to the above example, whereon the strings of the Violin are represented and divided into Frets, and is to be done as follows. Mark out the lines or frets with a pair of compasses, either with ink or bits of paper, and paste it on the finger-board of your Violin, at the same distance as example; thus you will easily discern every note, and with little practice learn to stop in tune to a very great nicety.

ON BOWING.

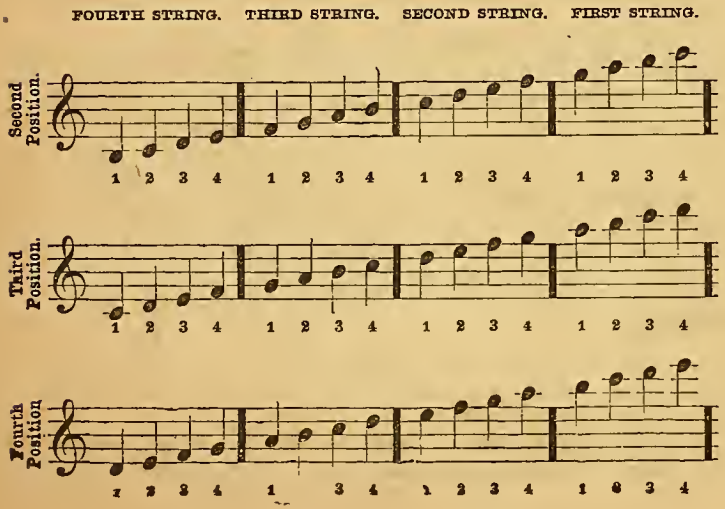
The motion is to proceed [illegible] joints of the wrist and elbow in playing quick notes; but in playing long notes, where the bow is drawn from one end to the other, the joint of the shoulder is also a little employed. The bow must always be drawn parallel to the bridge, which cannot be done if it is held stiff. The best performers make use of the whole of their bow, from the point to that part of it under and beyond the fingers. In an up bow the hand is held a little downward from the joint of the wrist, when the nut approaches the strings, and the wrist is immediately straightened, or the hand rather a little bent back or upward as soon as the bow is begun to be drawn down again.

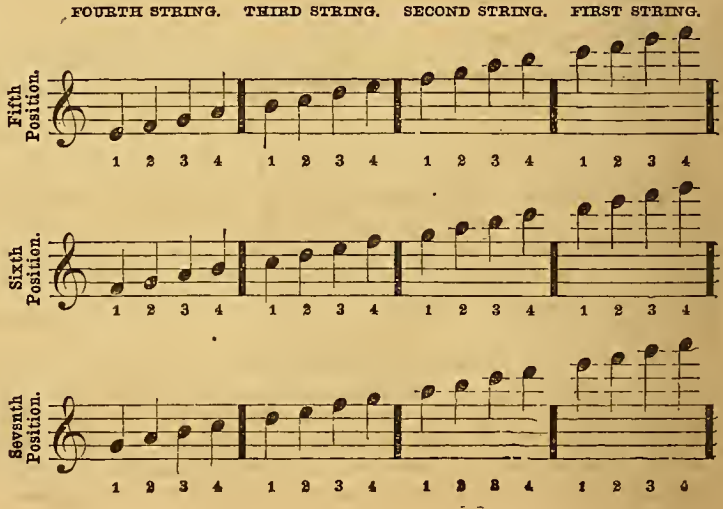
One of the principal beauties of the Violin is the swelling or increasing and then softening the sound, which is done by pressing the bow on the strings with the forefinger more or less. In playing long notes the sound should be begun soft, gradually swelling till the middle, and from thence gradually softened to the end; and, lastly, particular care must be taken to draw the bow smoothly from one end to the other without interruption, for on this, principally, and keeping the bow always parallel with the bridge, and pressing it only with the forefinger upon the string with discretion, depends the fine tone of the instrument.

DIFFERENT POSITIONS OR SHIFTS.

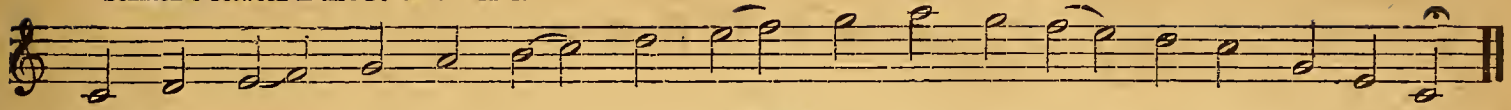
The entire series of notes which may be stopped by the fingers, in any one situation of the band on the finger-board, is called a *Position*, or *Shift*. Thus, the *First Position*, with which we are already acquainted, extends from G, the open silver string, to B above the first leger line, stopped with the fourth finger on the first string.

When notes above this B occur, the position of the hand must necessarily be altered, by gliding it higher up on the finger-board. As this is frequently requisite on the second and other strings, even when the notes do not lie beyond the first position, we shall give a table of the Seven Positions on all the strings.

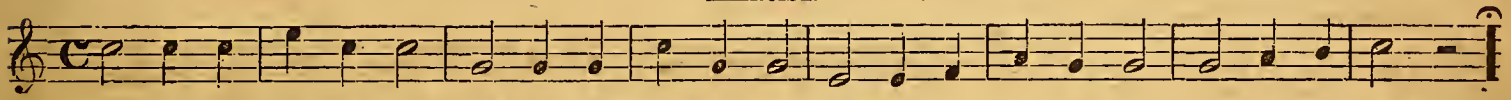




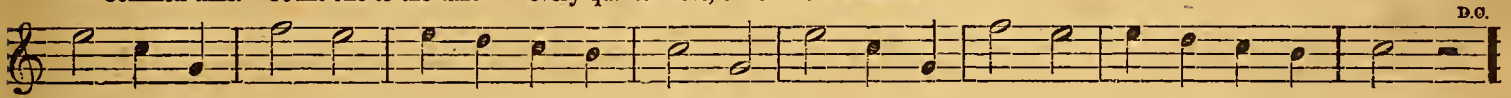
Semitones between E and F. also B and C.



EXERCISE.

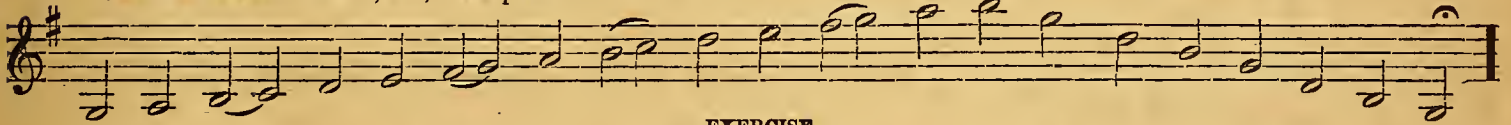


Common time. Count one to the time of every quarter note, or four to a measure.

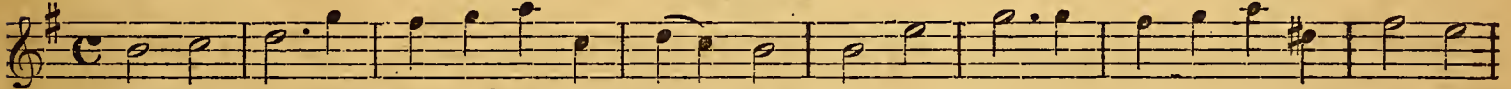


SCALE IN THE KEY OF G. (ONE SHARP) F IS MADE SHARP.

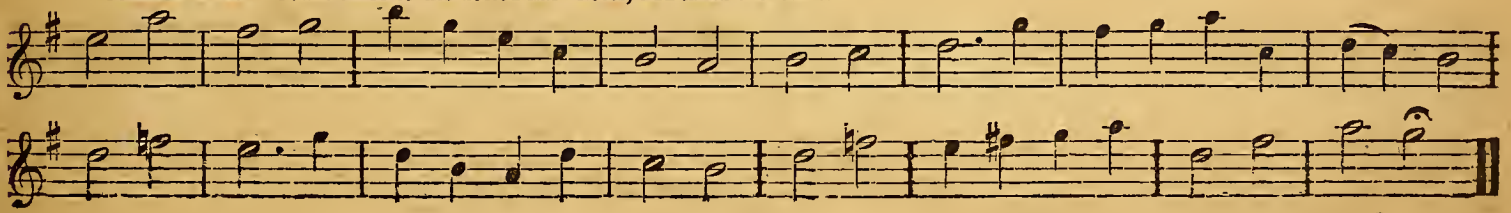
Semitones between B and C, also, F sharp and G.



EXERCISE.

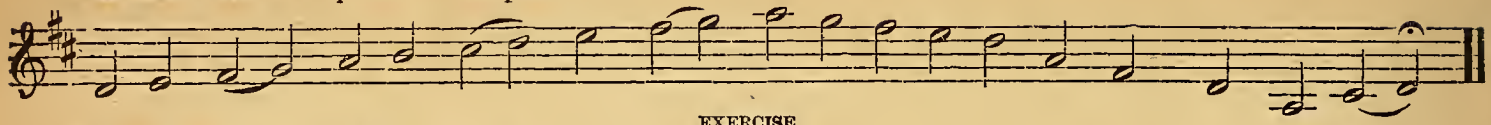


Common Time. Count three to the dotted half notes, and mind the *Slurs*.



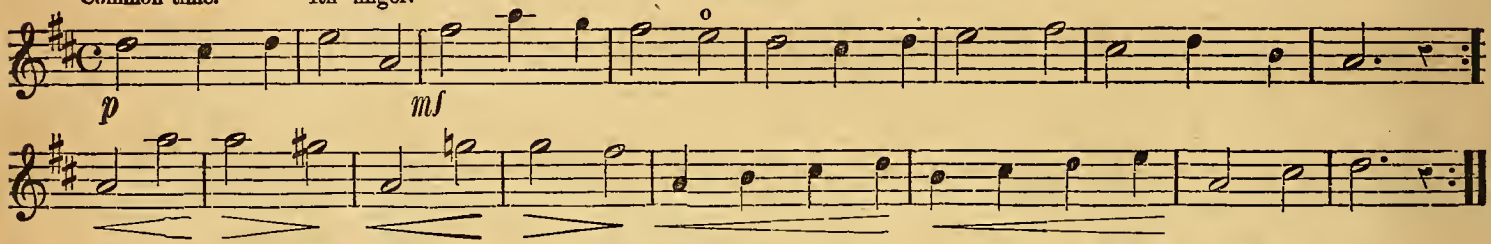
SCALE IN THE KEY OF D, (TWO SHARPS,) F AND C ARE MADE SHARP.

Semitones between F sharp and G: C sharp and D.

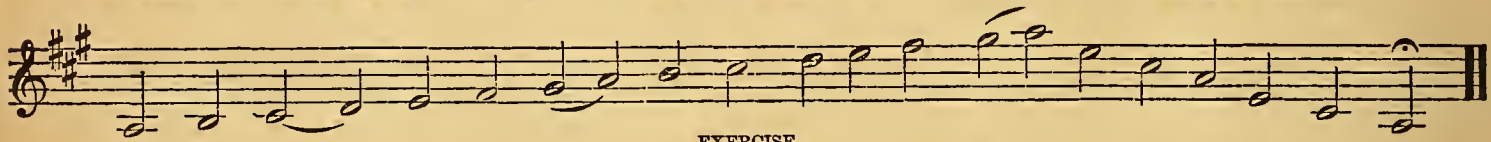


EXERCISE.

Common time. 4th finger.

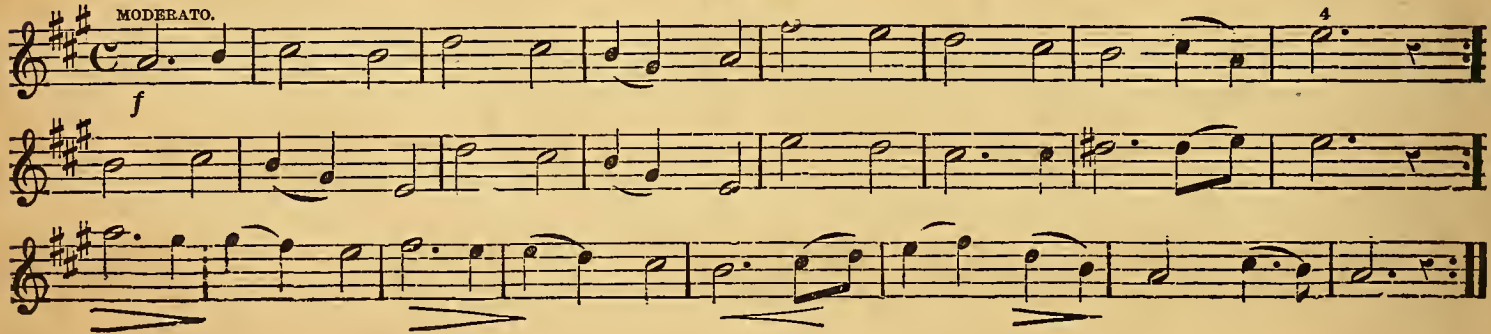


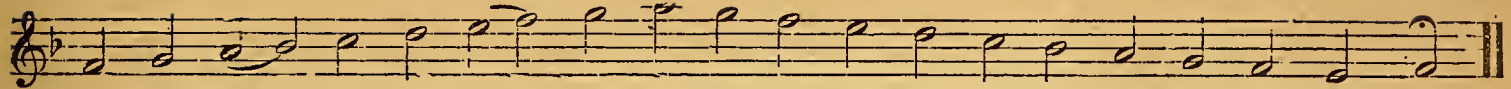
SCALE IN THE KEY OF A, (THREE SHARPS,) F, C AND G ARE MADE SHARP.



EXERCISE.

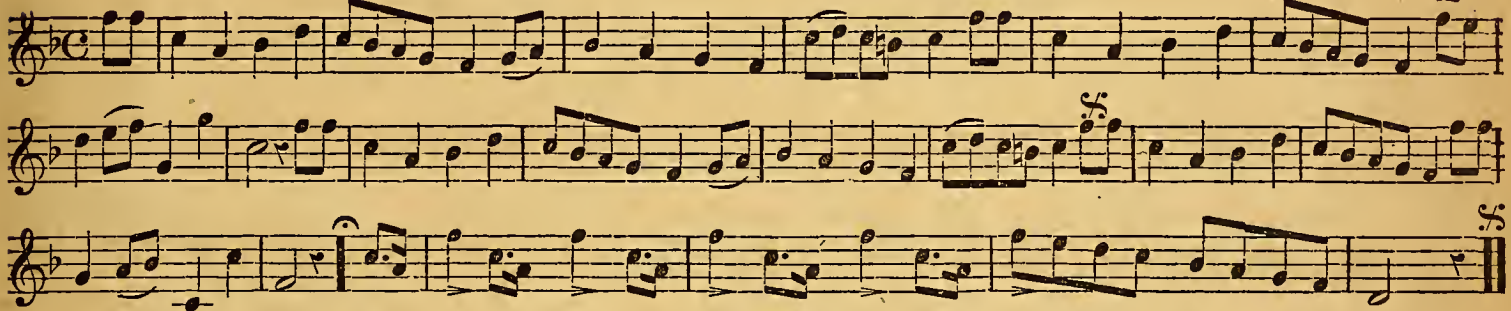
MODERATO.



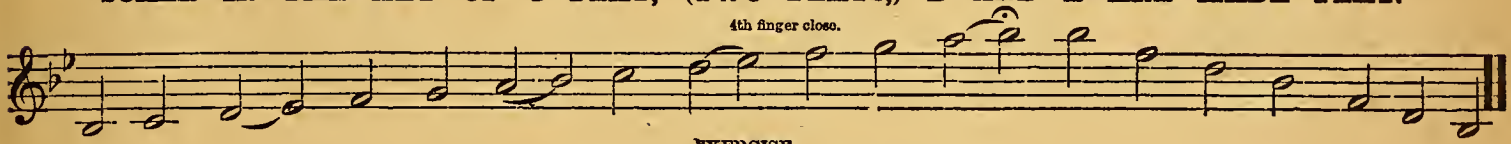


EXERCISE.

BARBER OF SEVILLE MELODY.

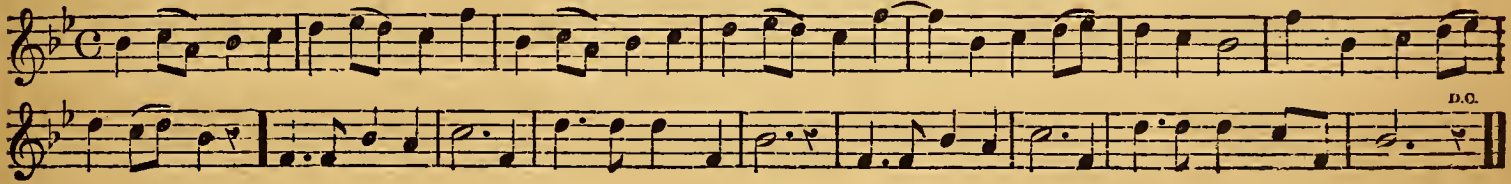


SCALE IN THE KEY OF B FLAT, (TWO FLATS,) B AND E ARE MADE FLAT.

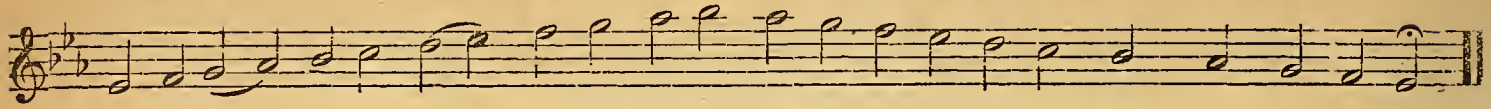


EXERCISE.

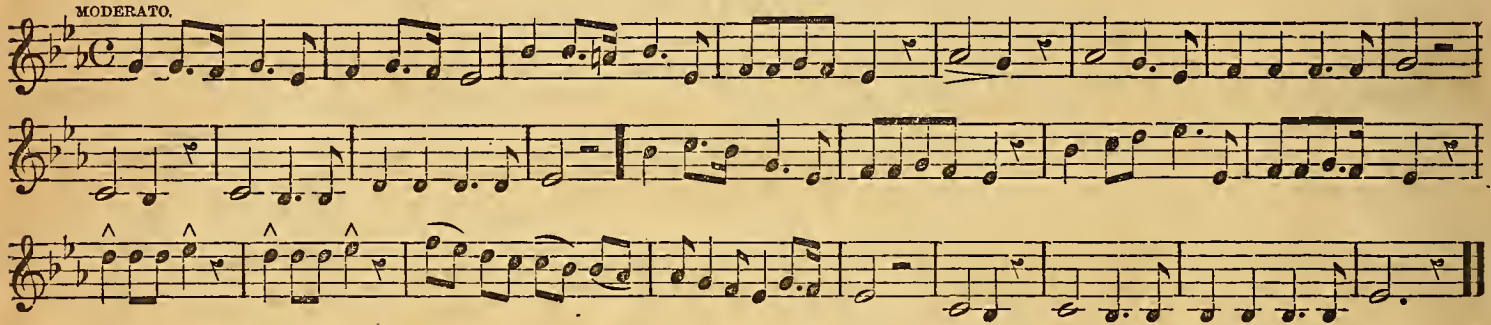
ZAMPA MELODY.



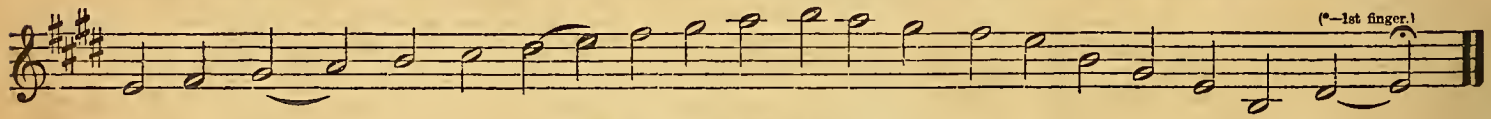
SCALE IN THE KEY OF E FLAT, (THREE FLATS,) B, E, A AND D ARE MADE FLAT.



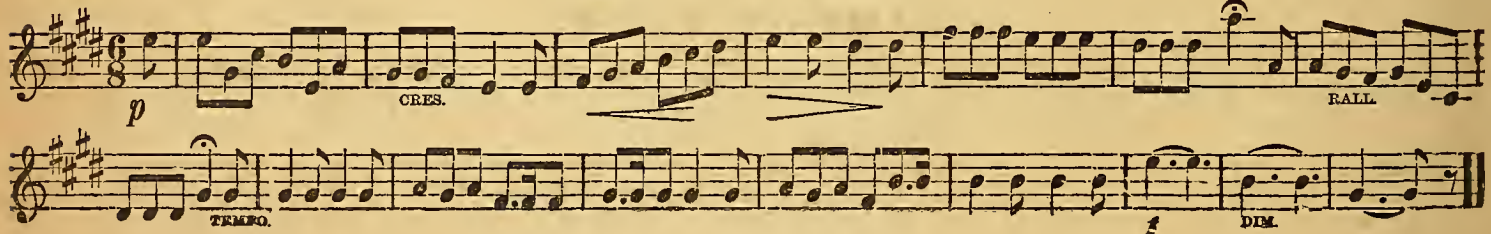
TOO LATE.



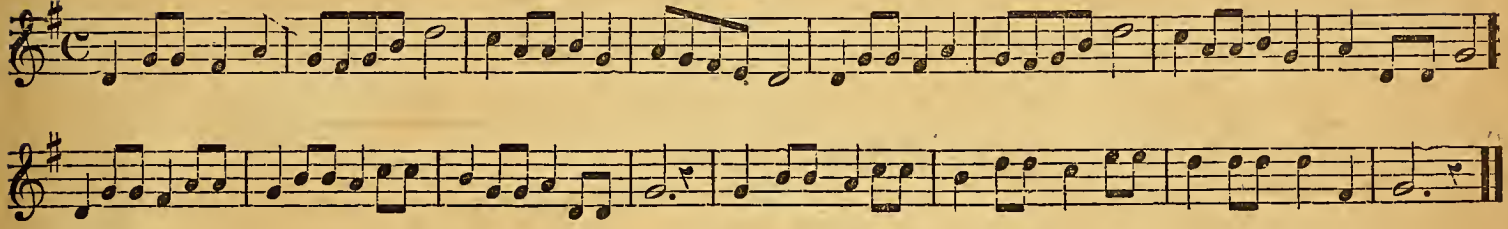
SCALE IN THE KEY OF E, (FOUR SHARPS,) F, C, G AND D ARE MADE SHARP.



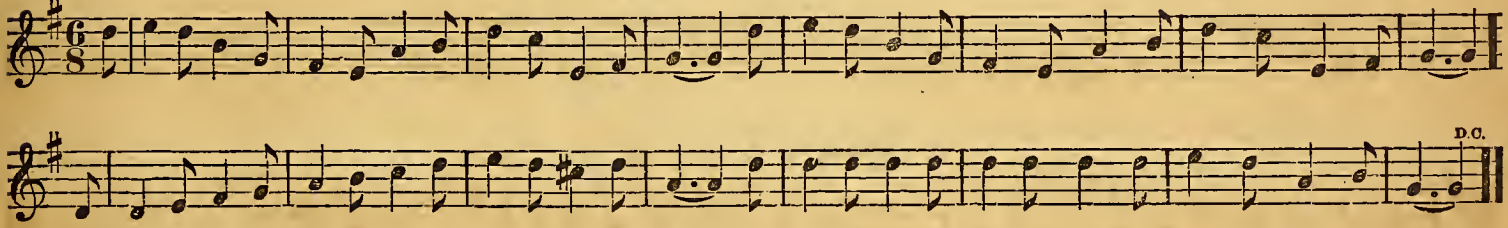
THREE FISHERS.



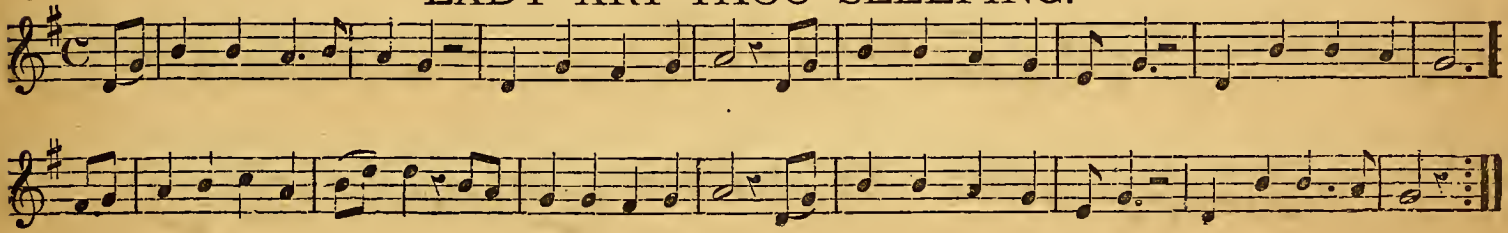
TEN LITTLE "INJINS."



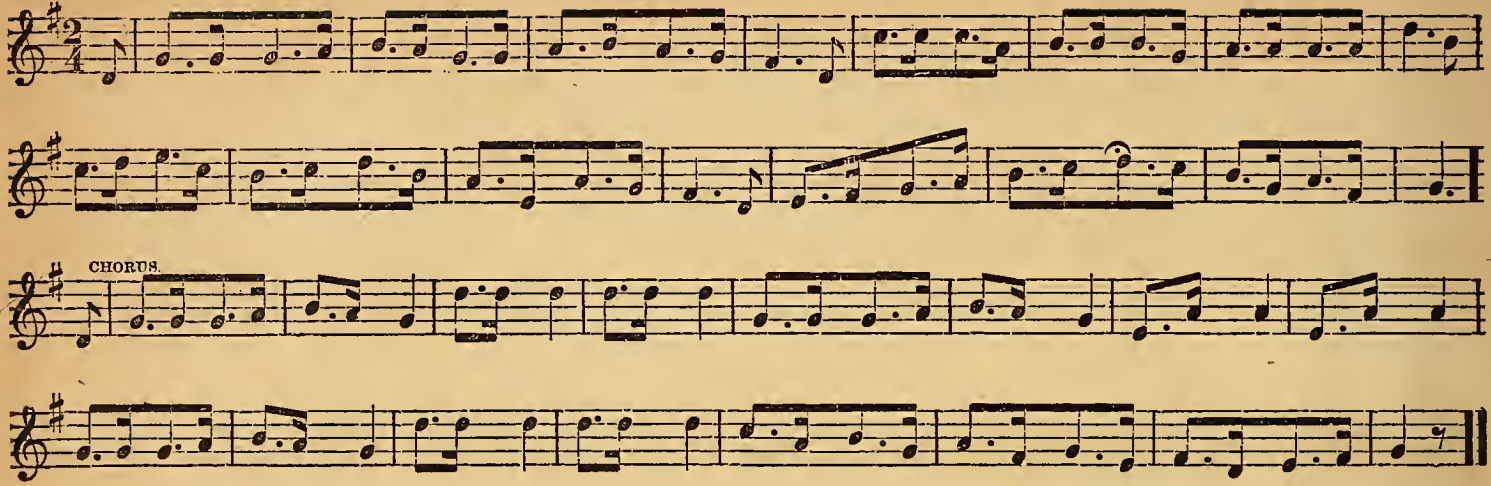
THE NERVE.



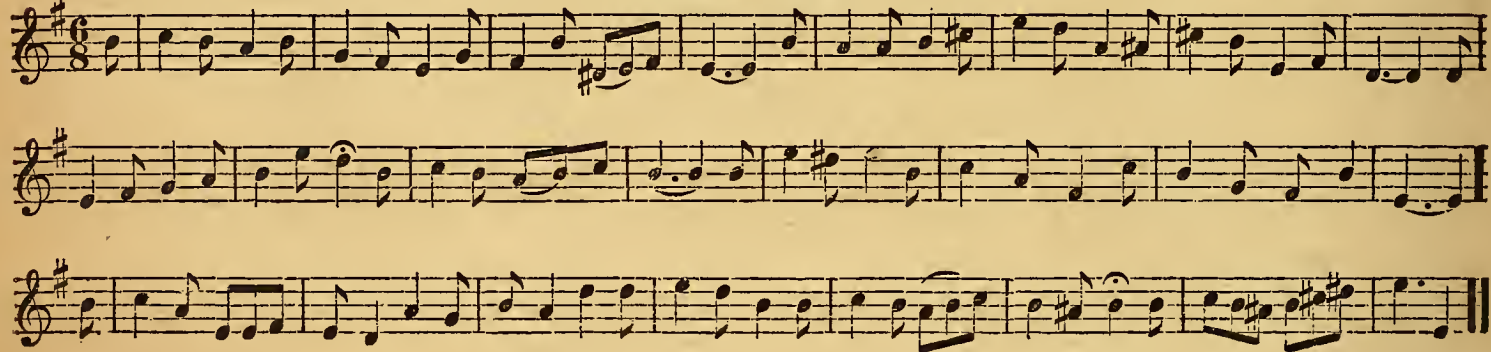
LADY ART THOU SLEEPING.

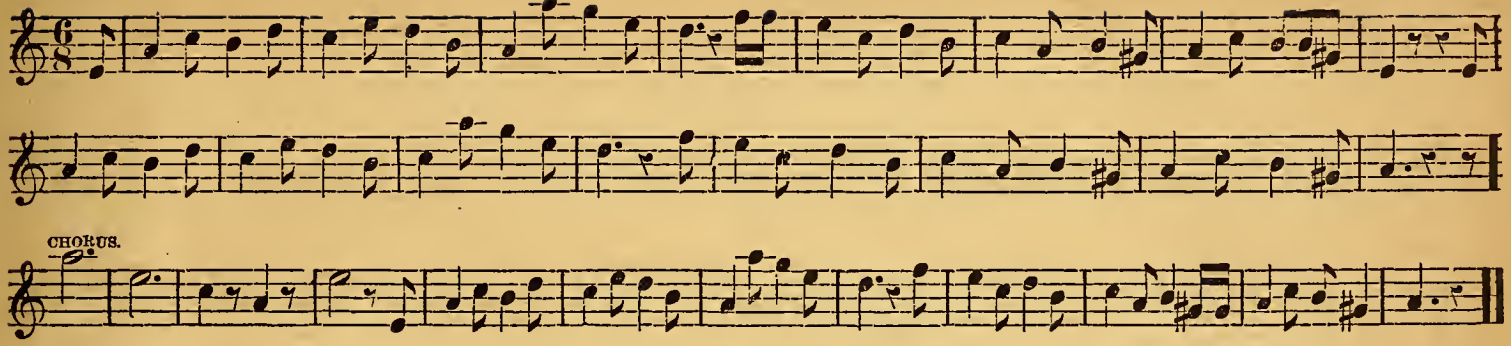


TOMMY DODD

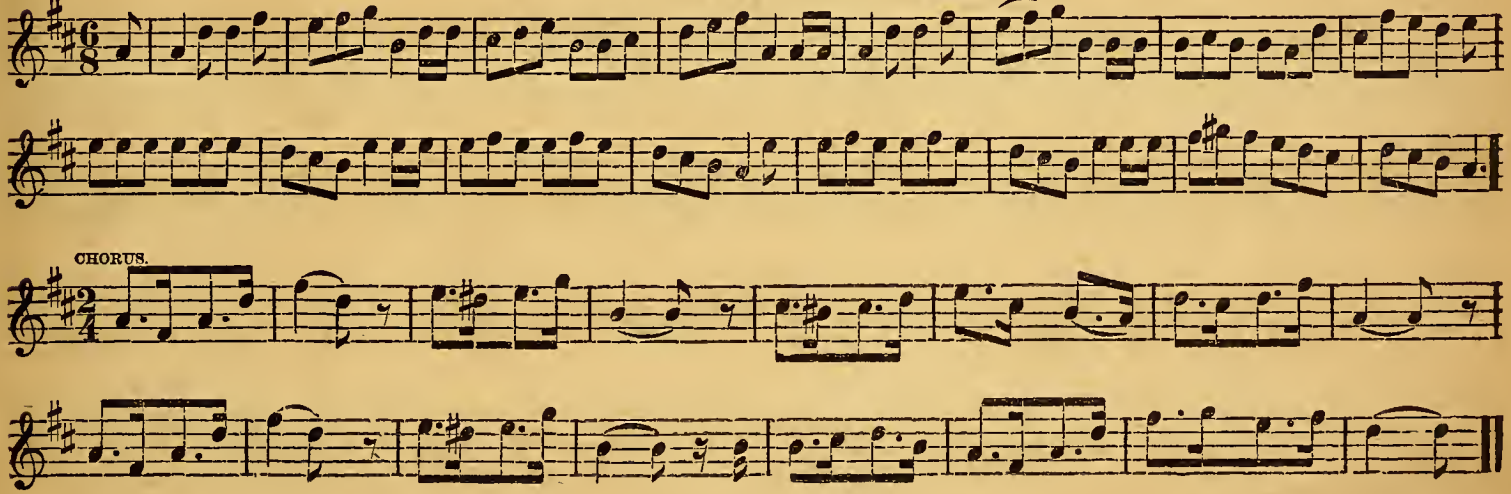


UPPER TEN.

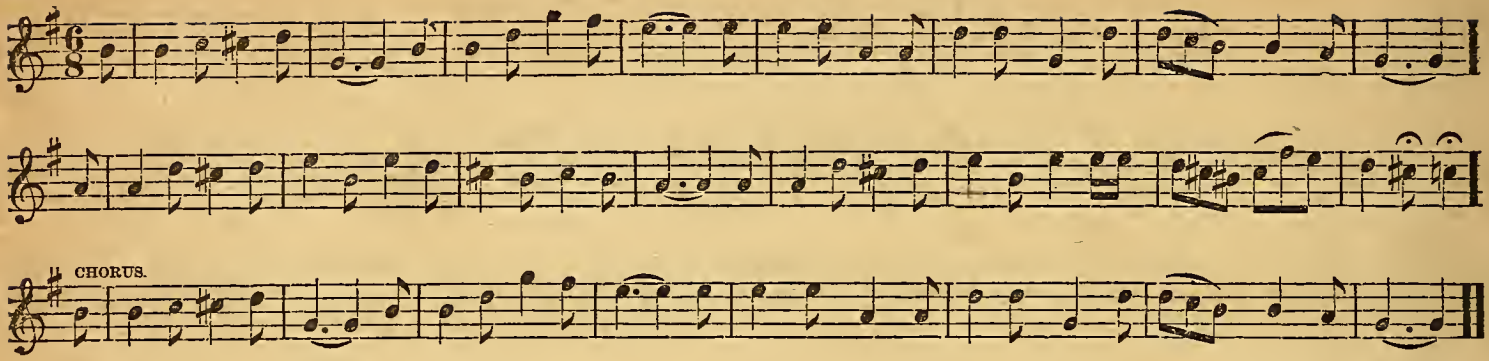




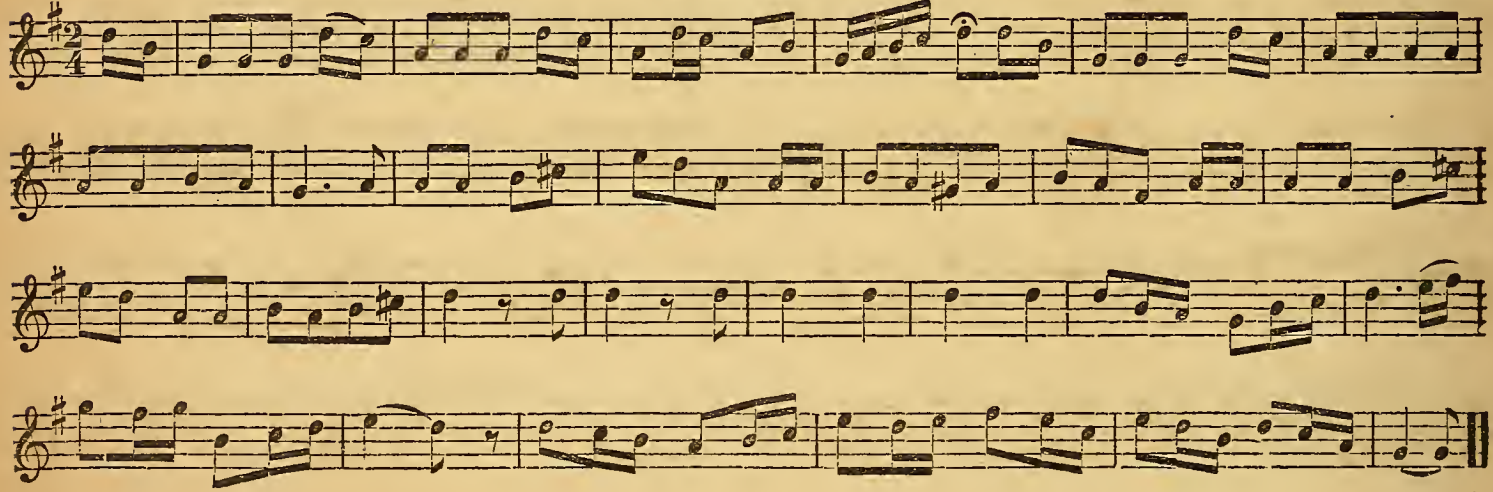
UP IN A BALLOON.

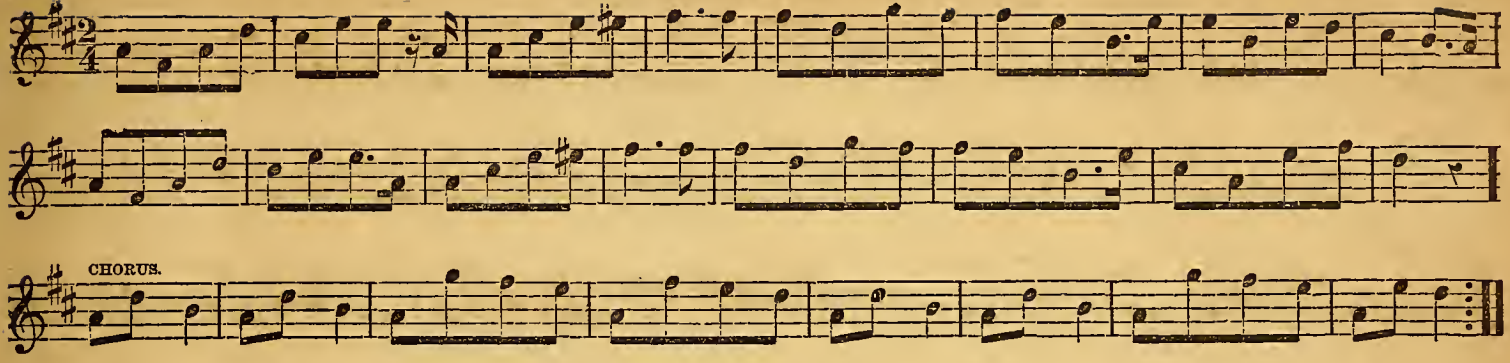


TASSELS ON THE BOOTS.

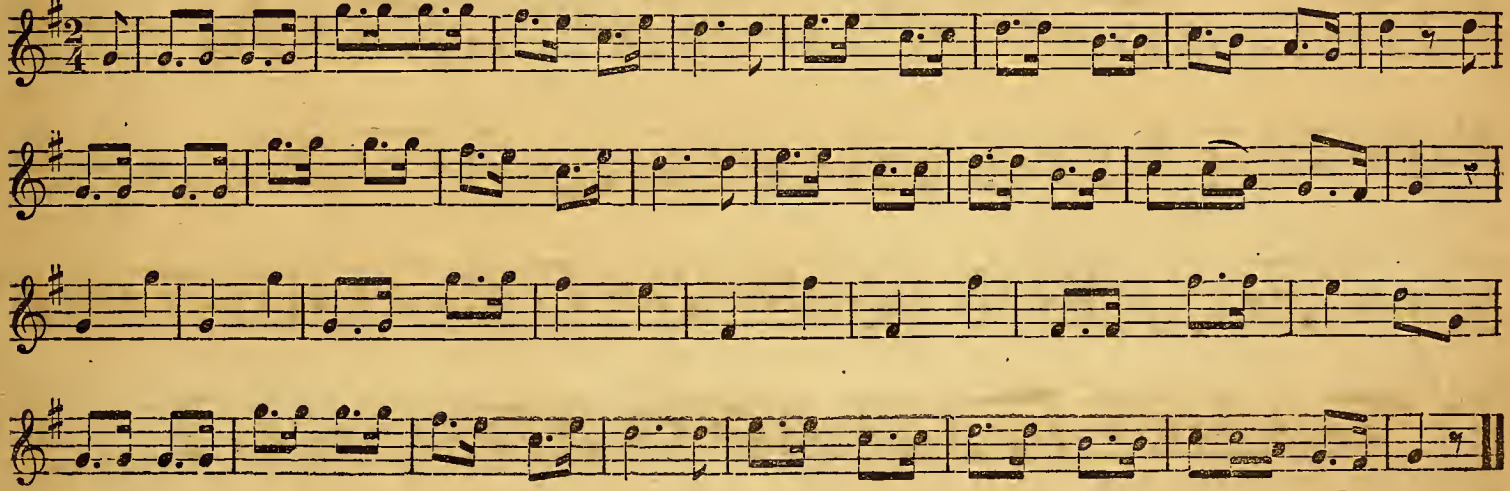


DA-DA.

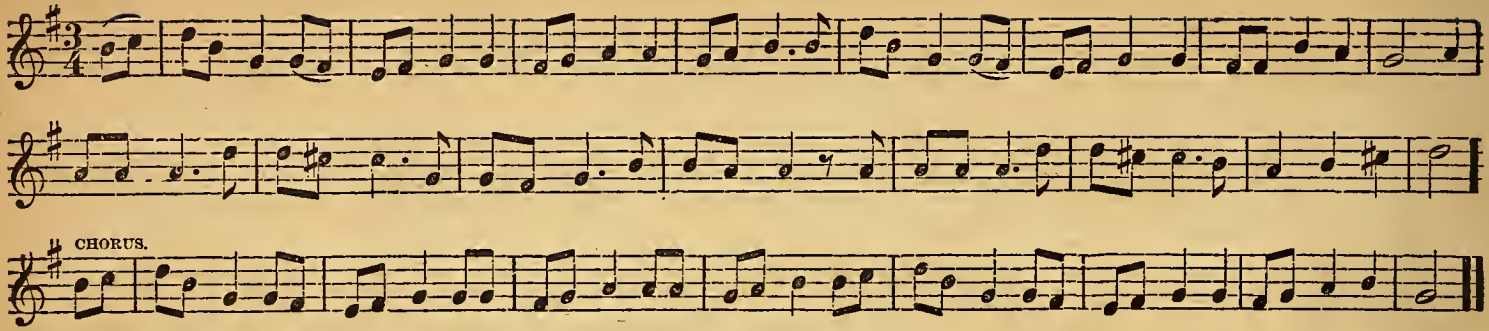




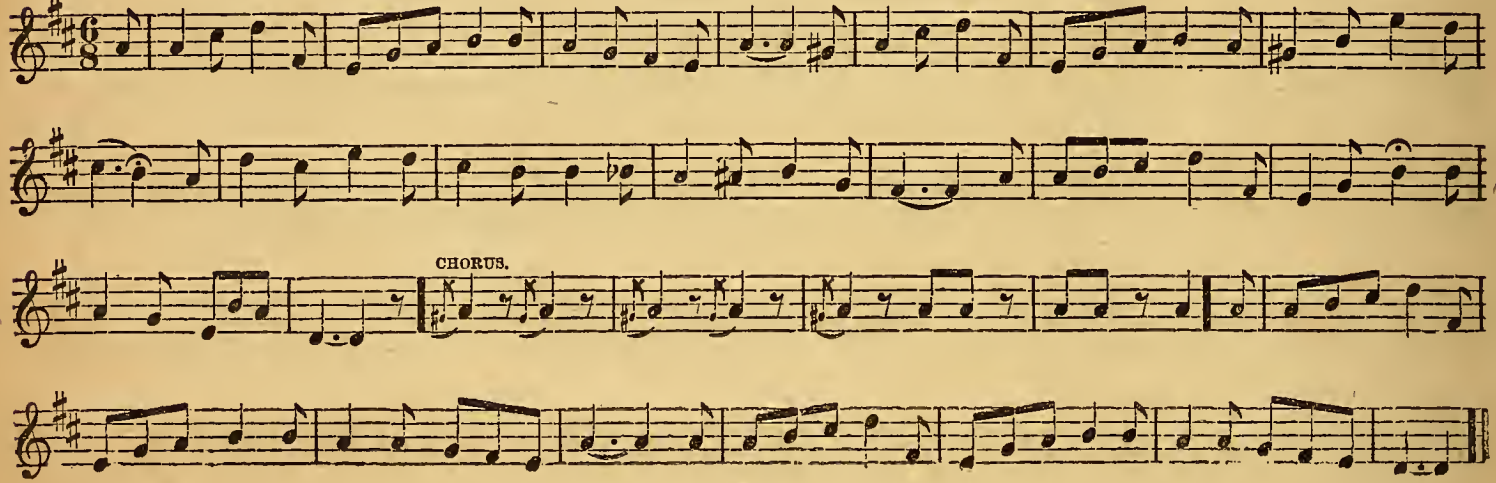
MERRIEST GIRL THAT'S OUT.

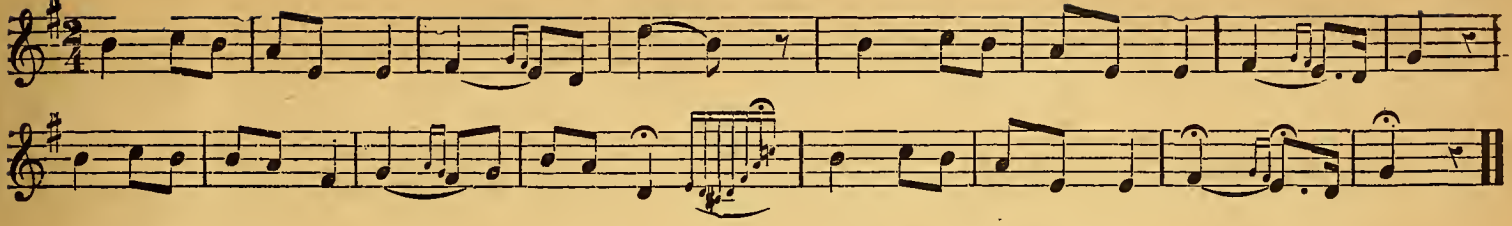


ANY ORNAMENTS.

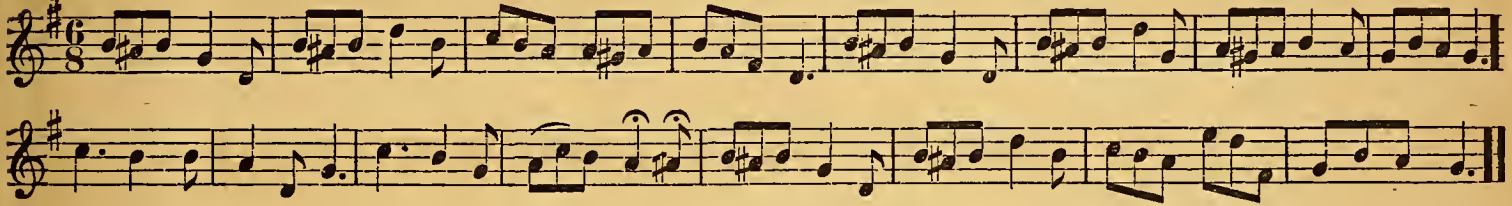


RACKETTY JACK.

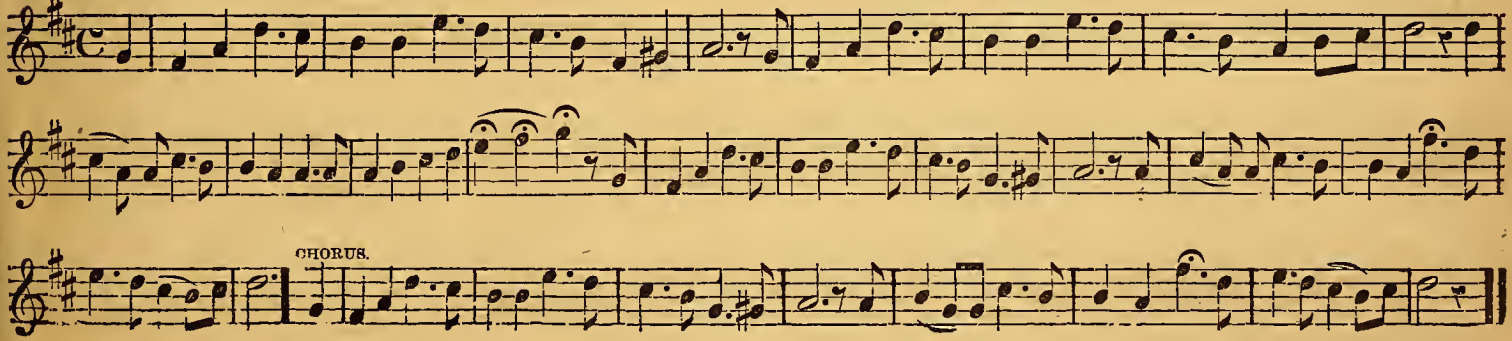




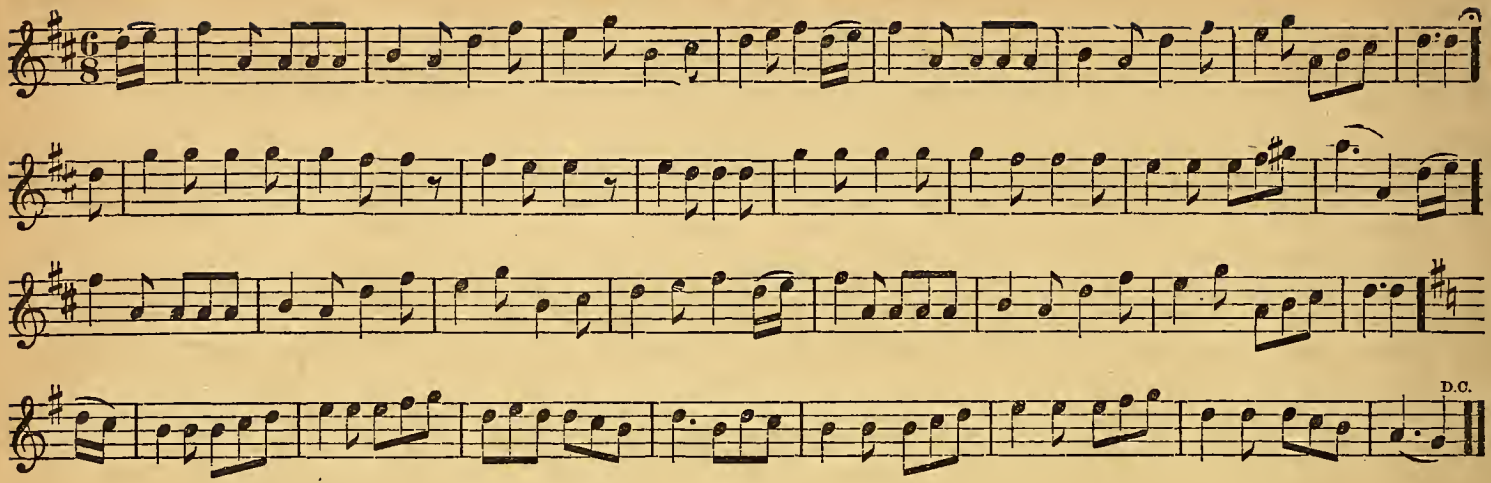
PARTHENIA TO INGOMAR, OR (DEAL WITH ME GENTLY.)



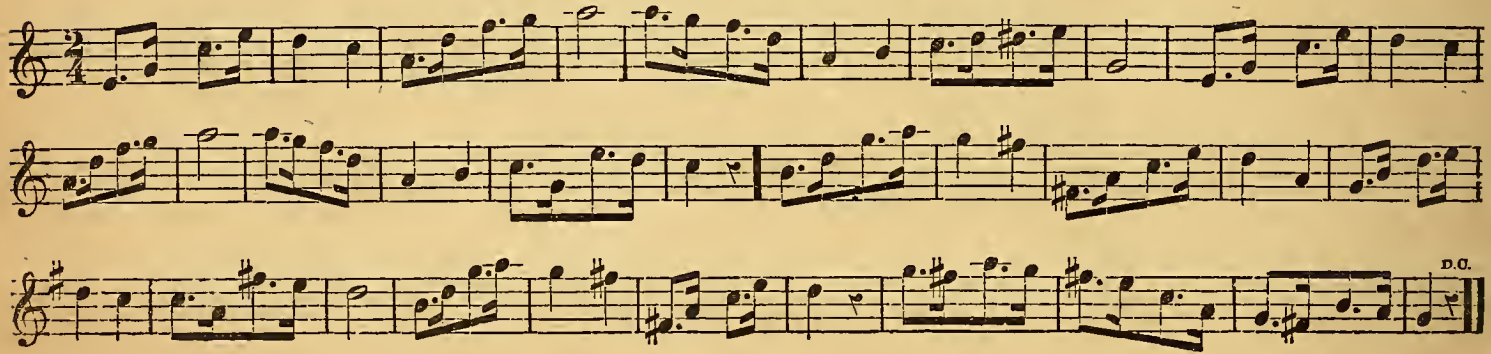
MOON BEHIND THE HILL.

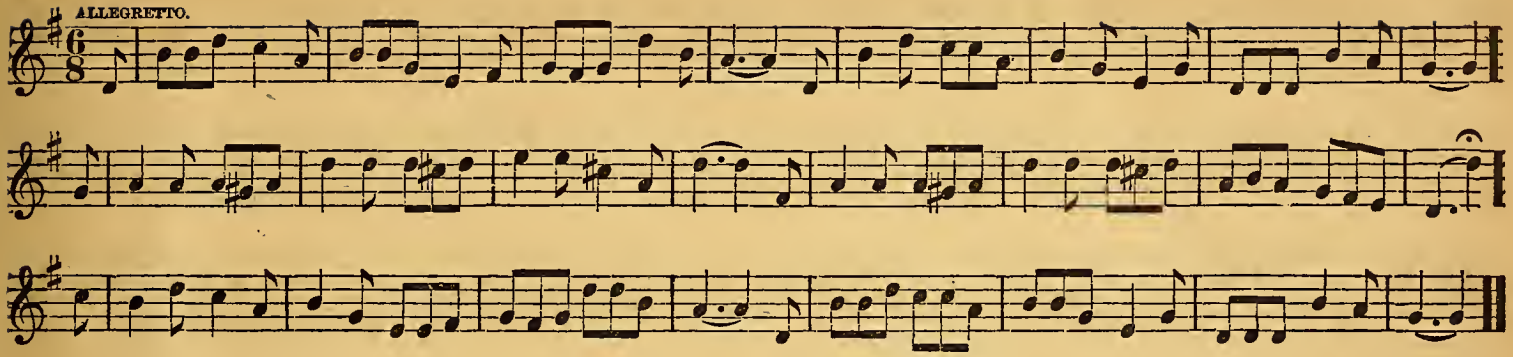


CAPTAIN JINKS.

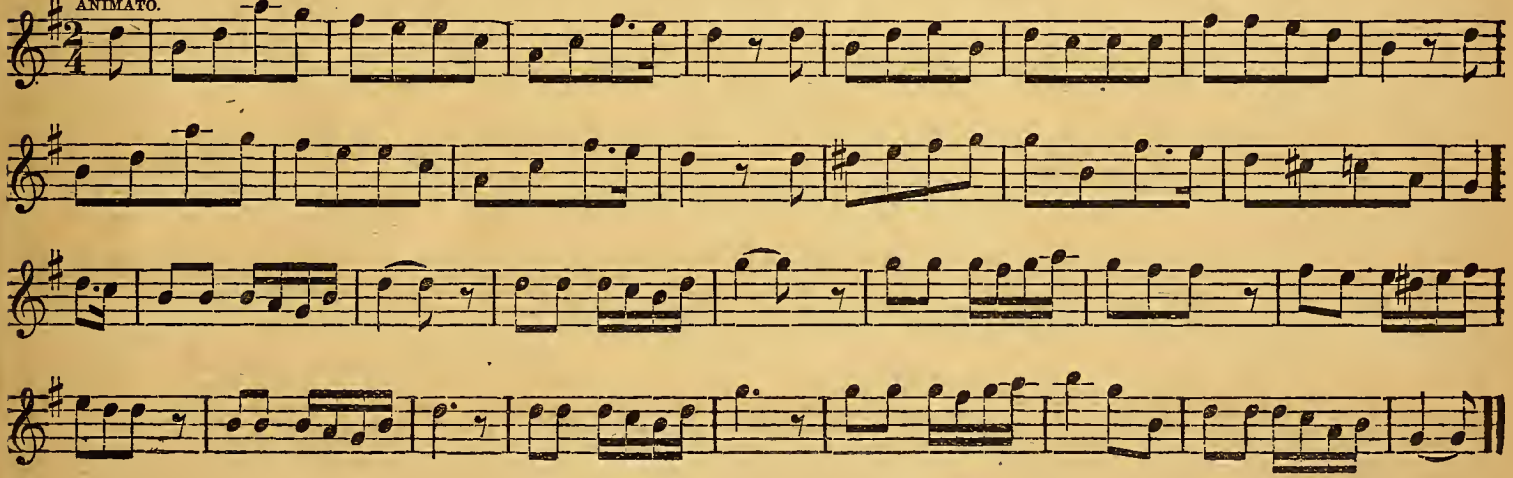


ON THE BEACH AT BRIGHTON.

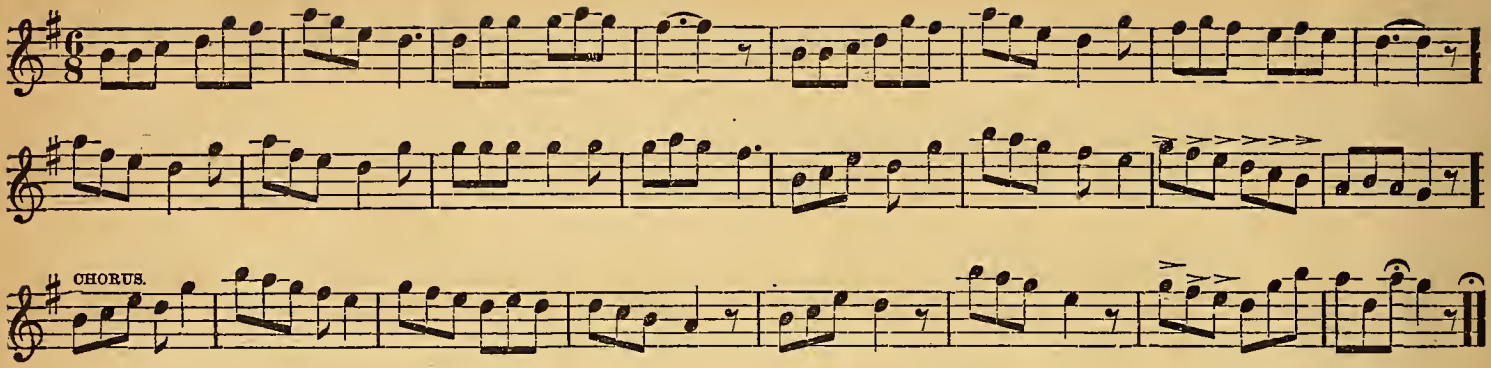




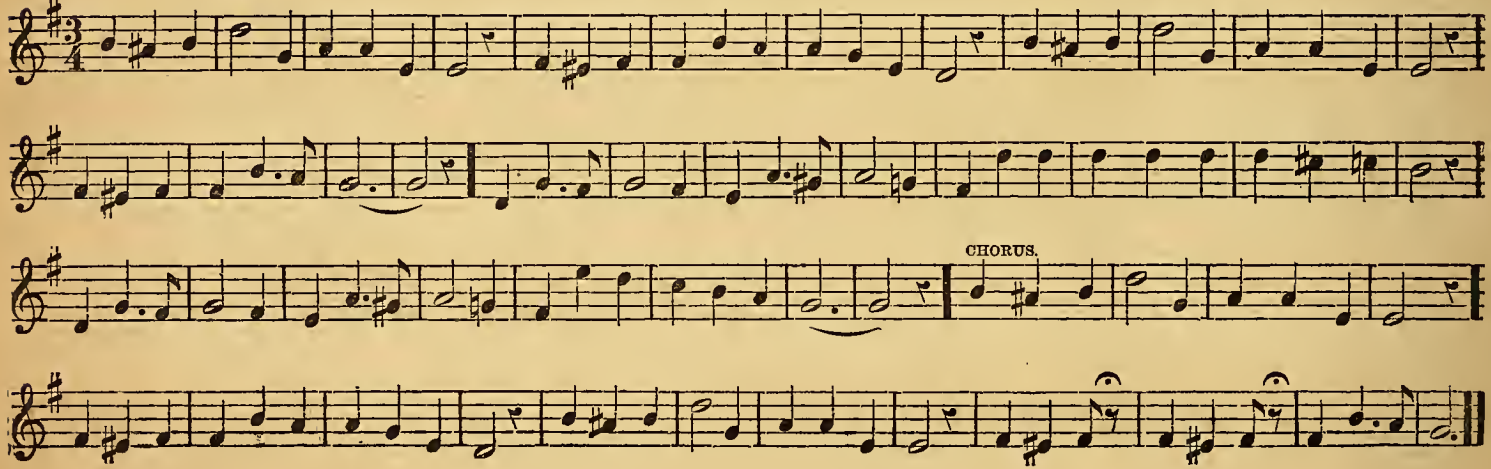
CHAMPAGNE CHARLIE.

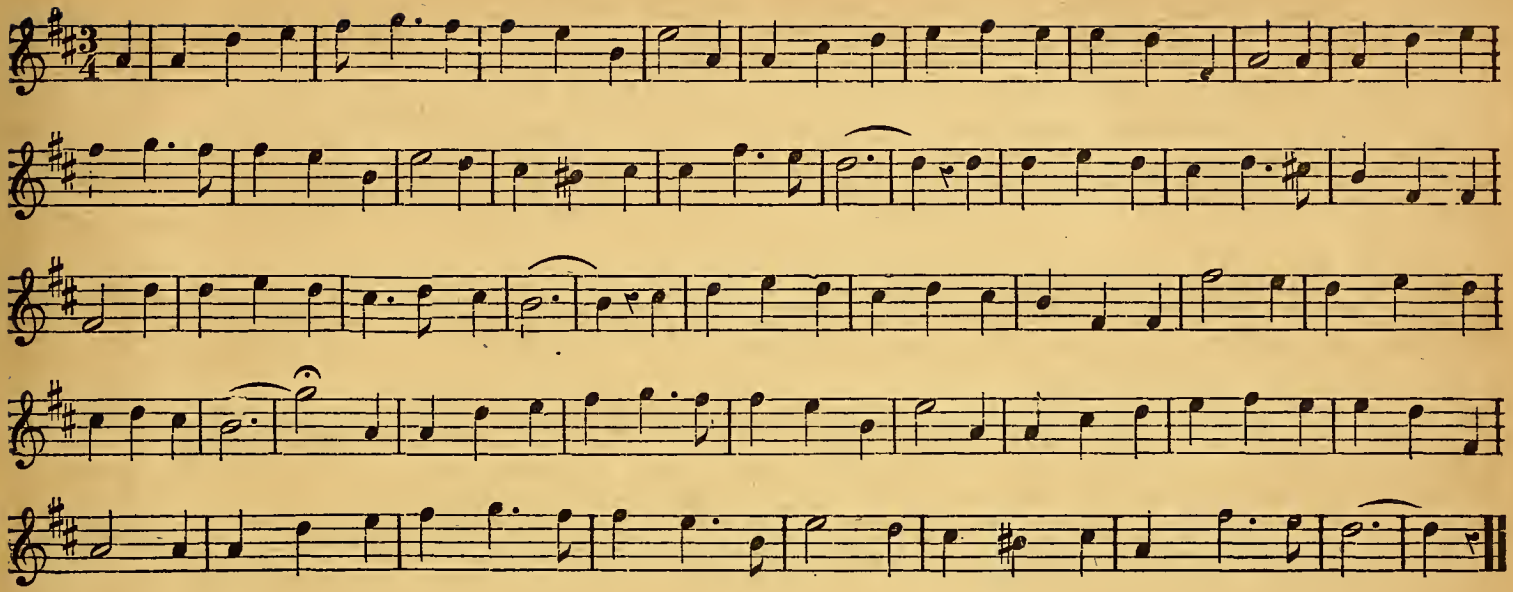


ELSIE VANE.

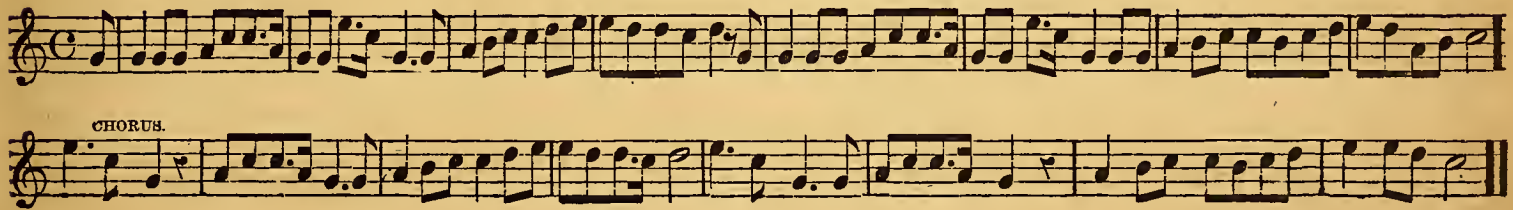


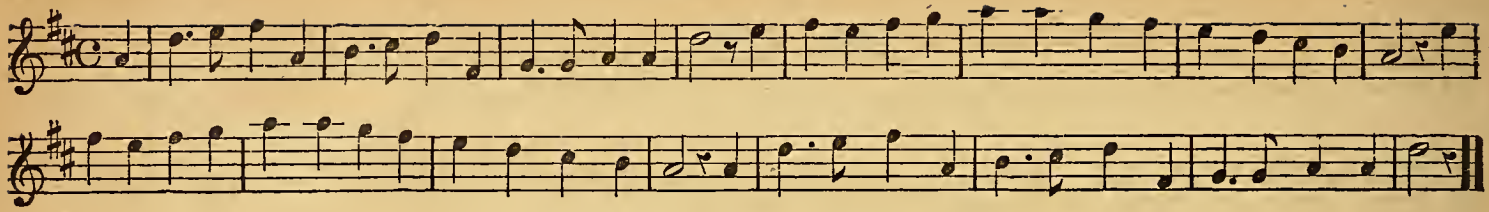
BEAUTIFUL BELLS.



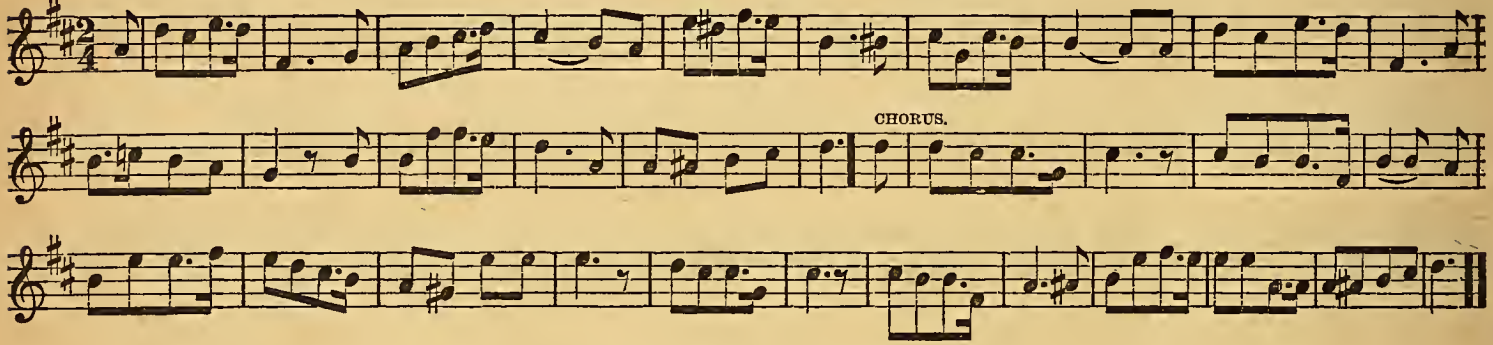


FAIRY BELLE.

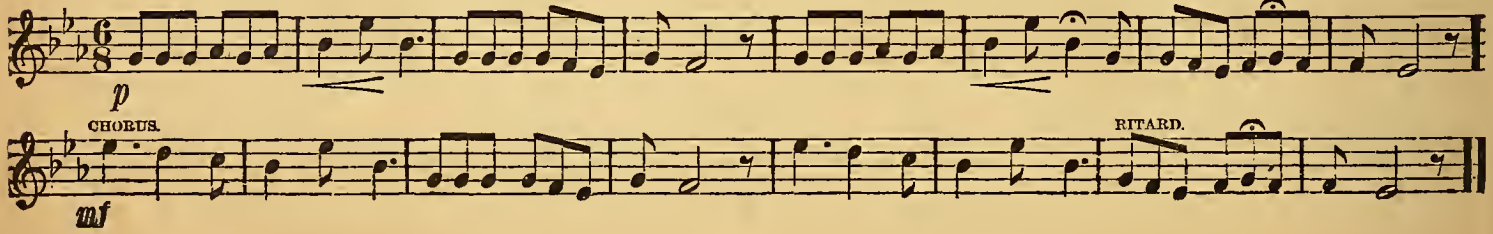


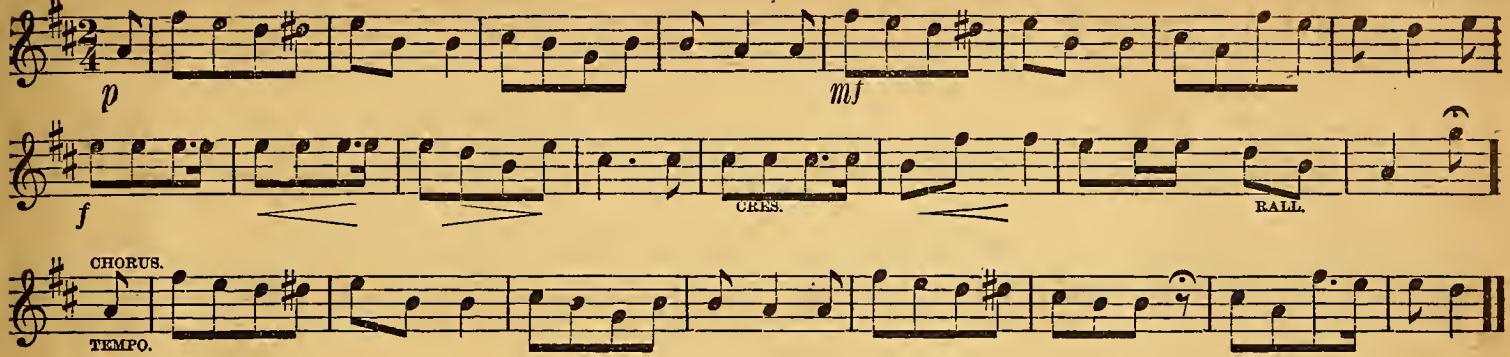


WALKING IN THE ZOO.

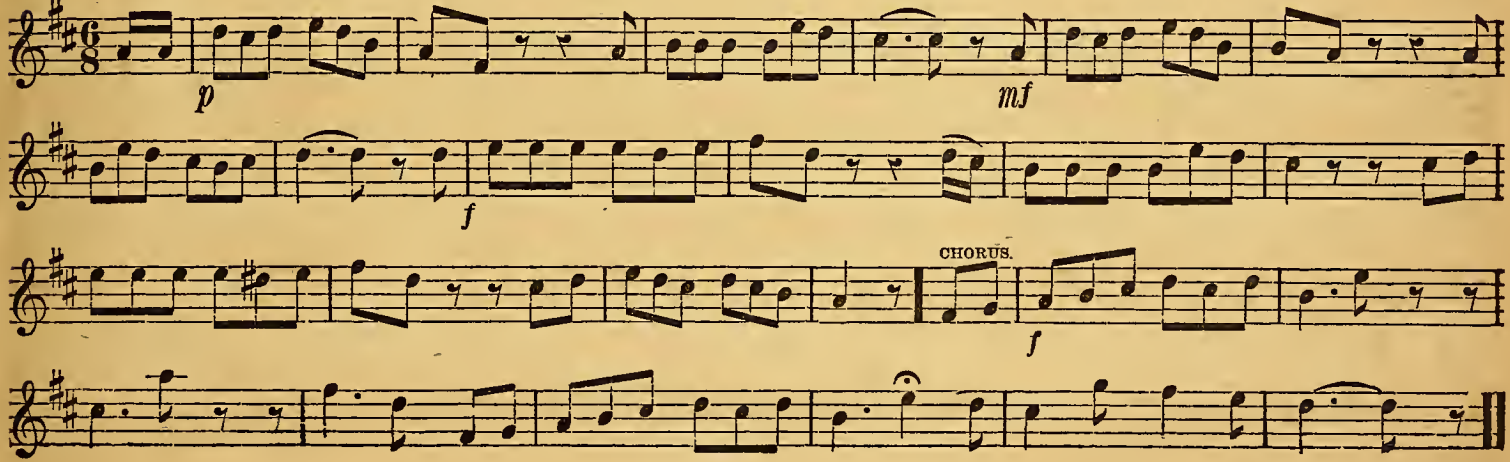


UNDER THE WILLOW.

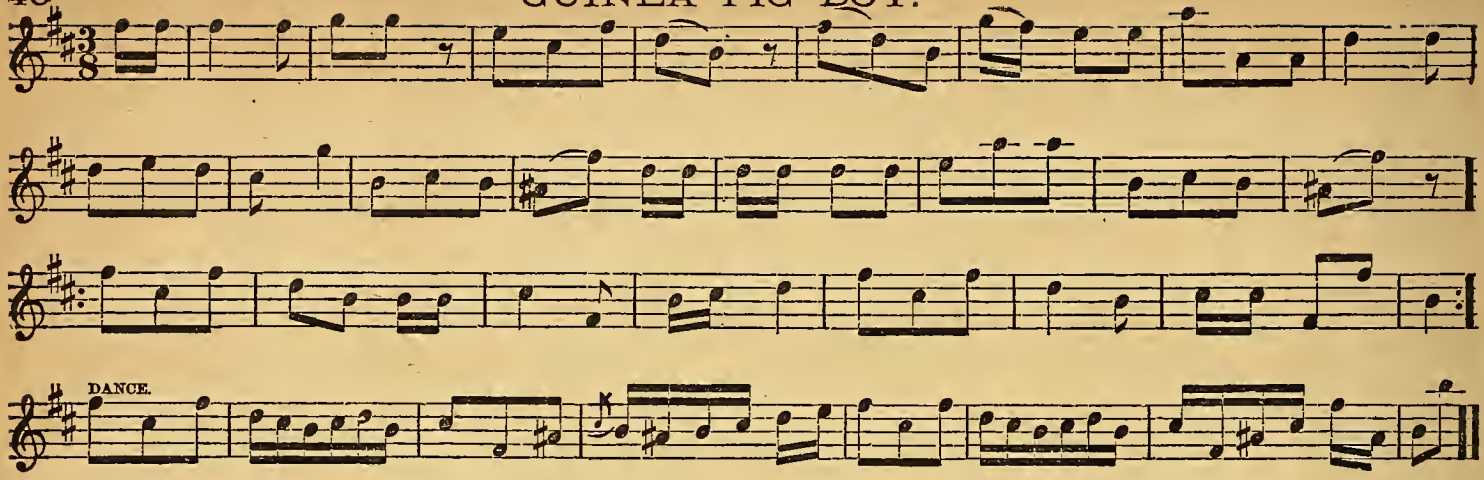




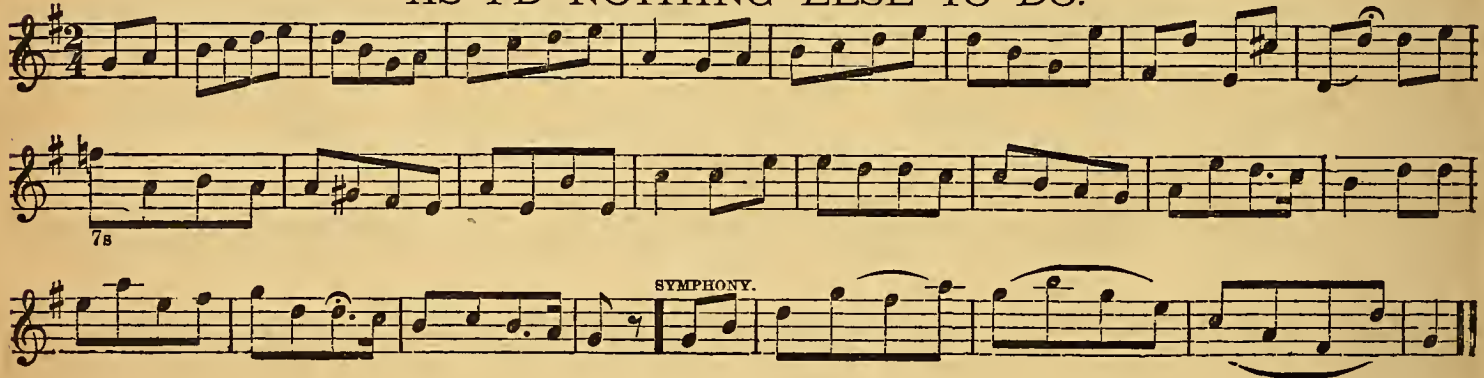
THE BELL GOES A-RINGING FOR SAI-RAH.



GUINEA PIG BOY.

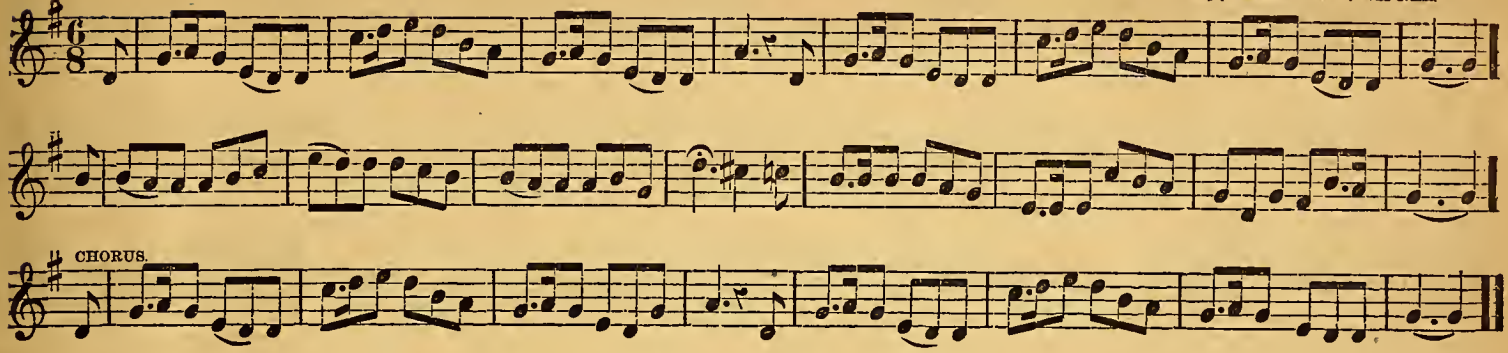


AS I'D NOTHING ELSE TO DO.

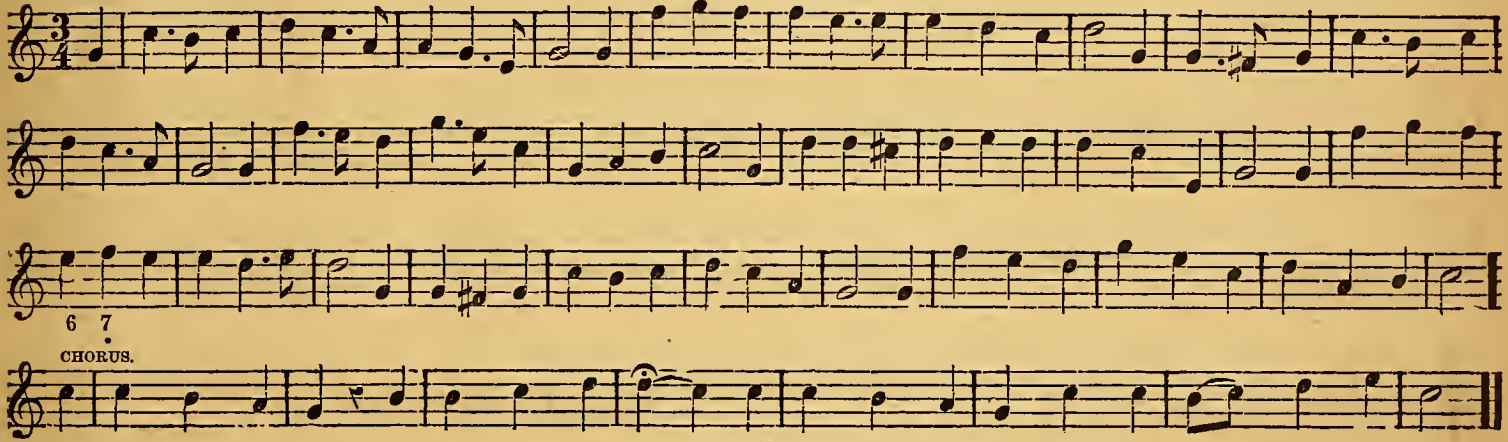


ENOCH ARDEN; OR, I'LL SAIL THE SEAS OVER.

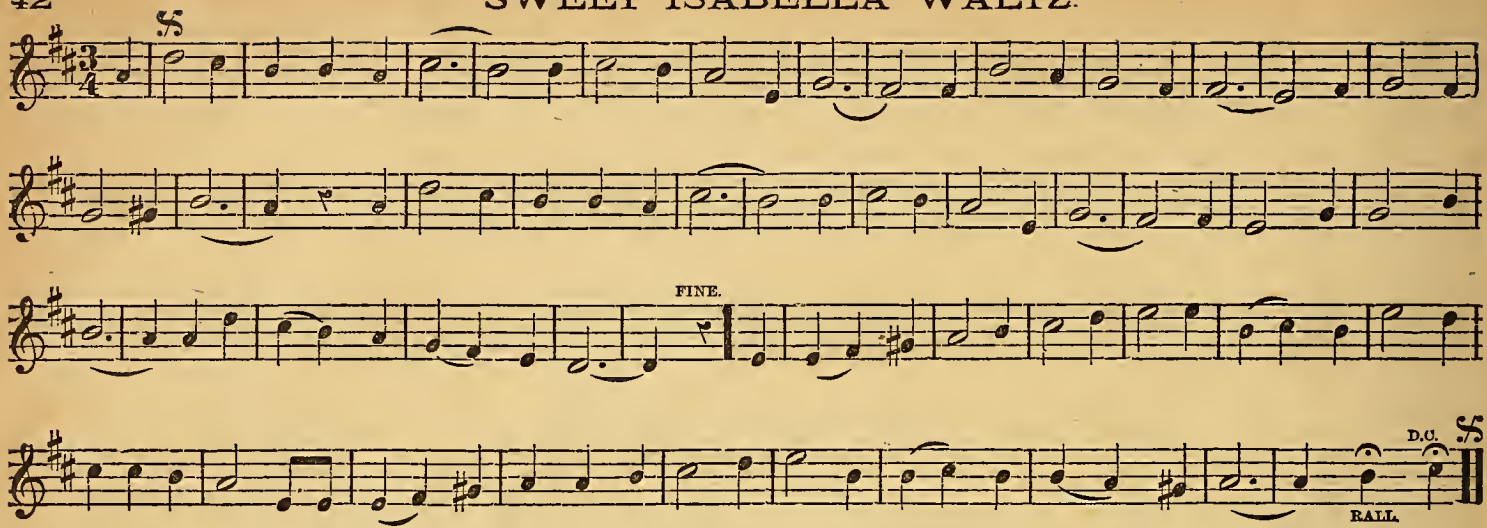
By permission of SEP. WINNER.



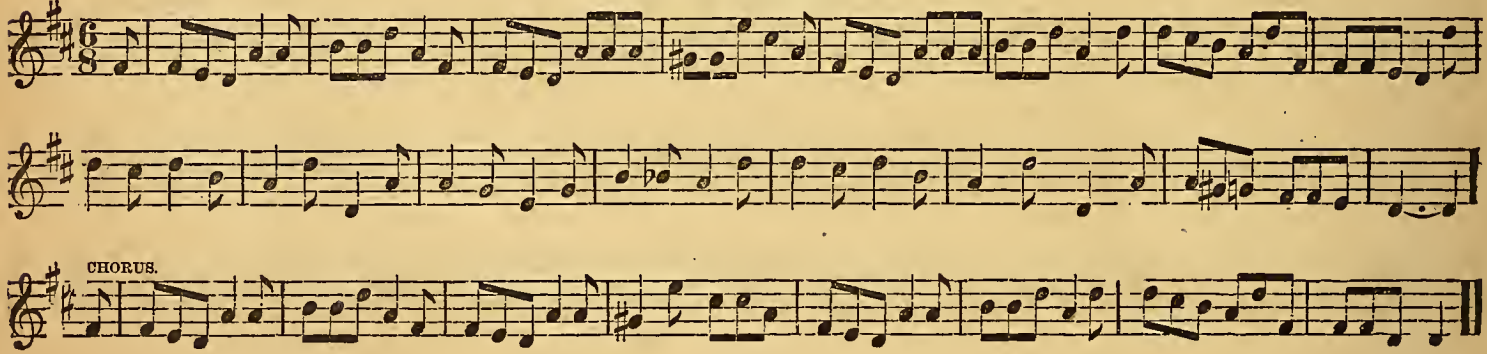
LITTLE BROWN JUG.

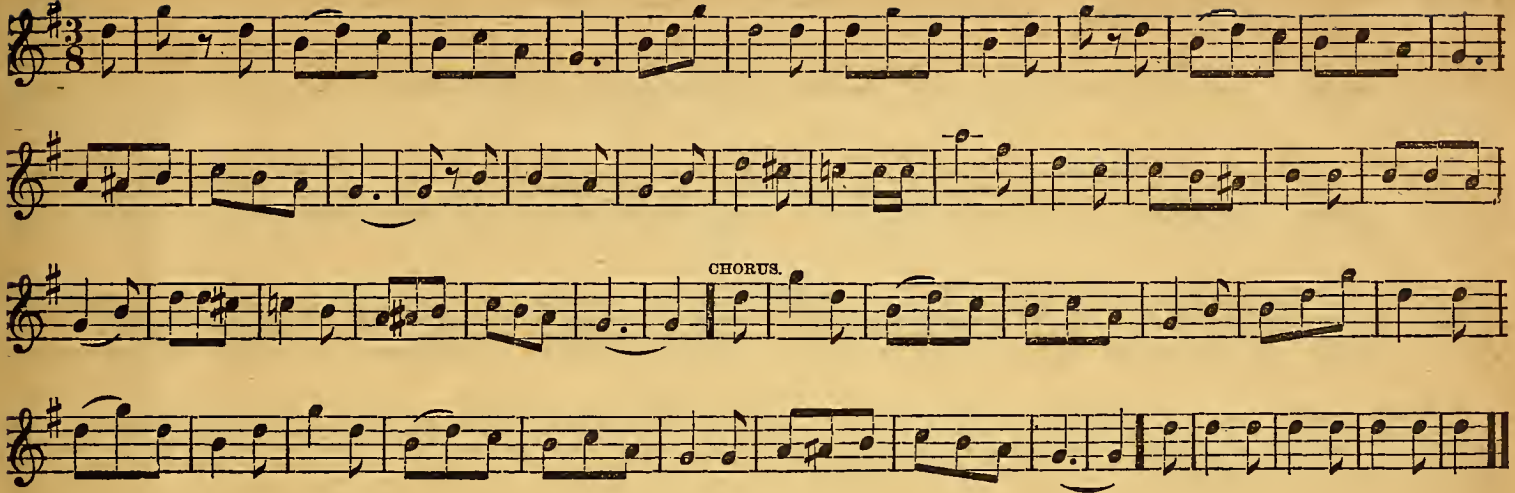


SWEET ISABELLA WALTZ.

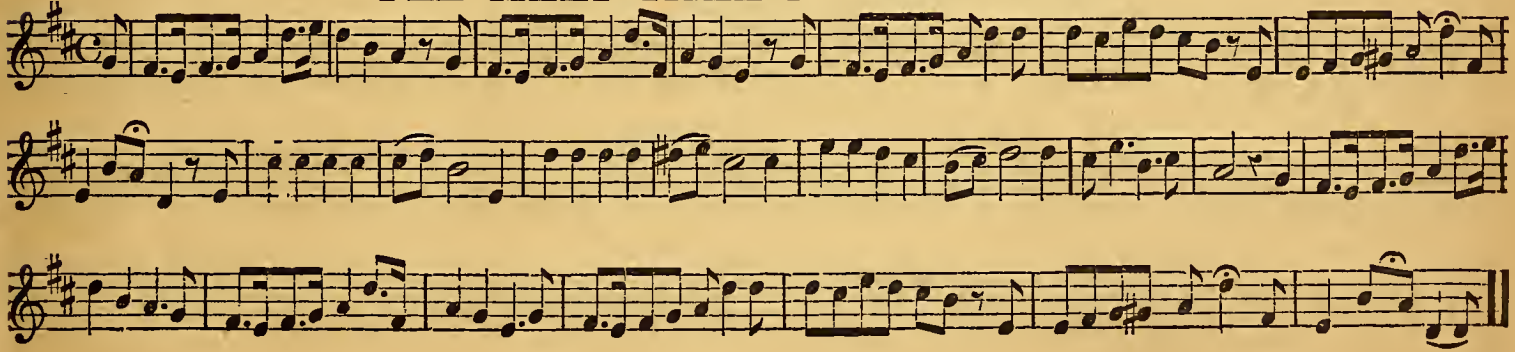


LANCASHIRE LASS.

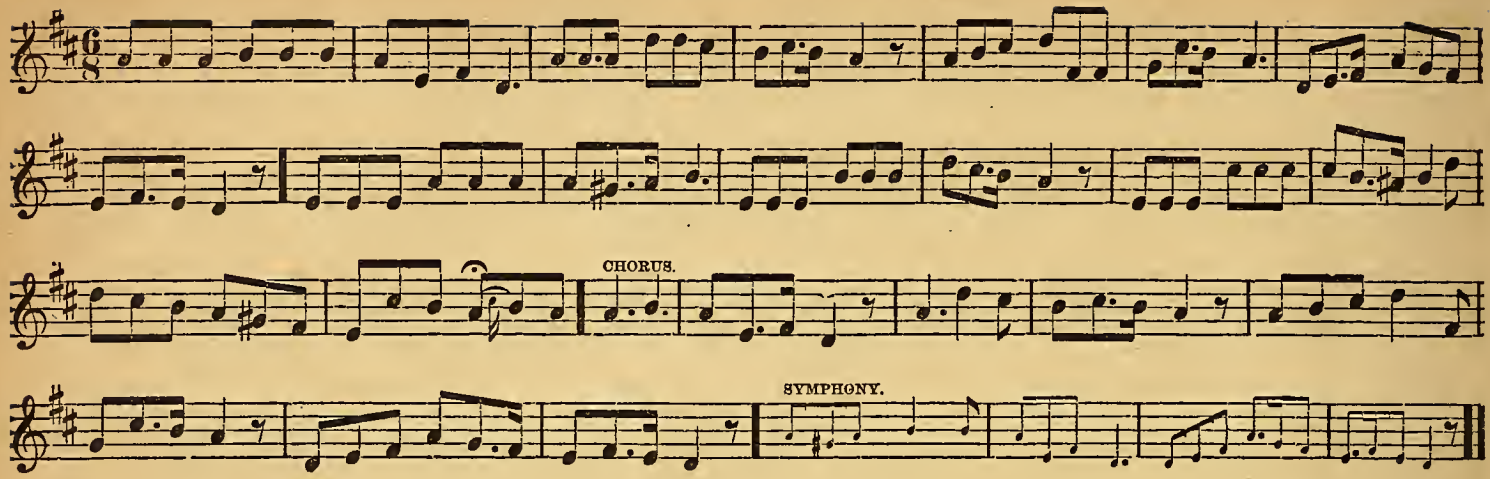




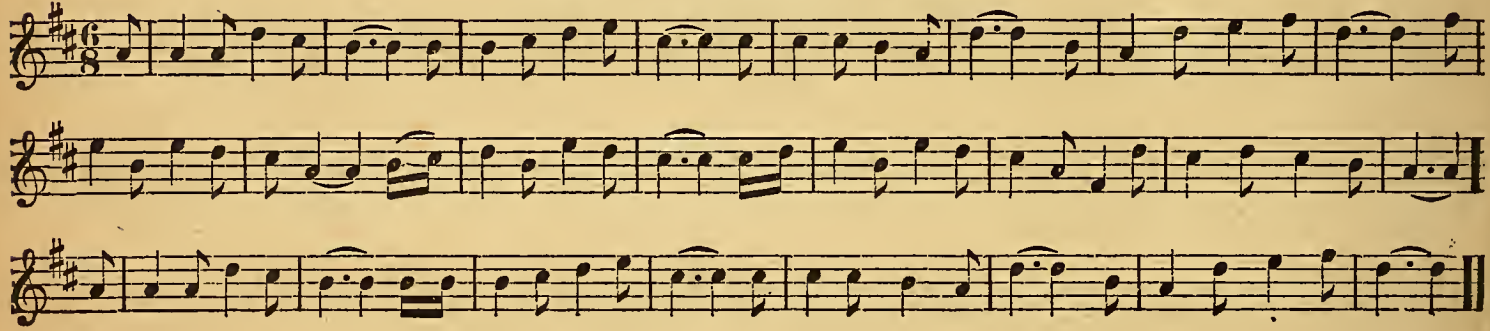
I'LL MEET THEE AT THE LANE.

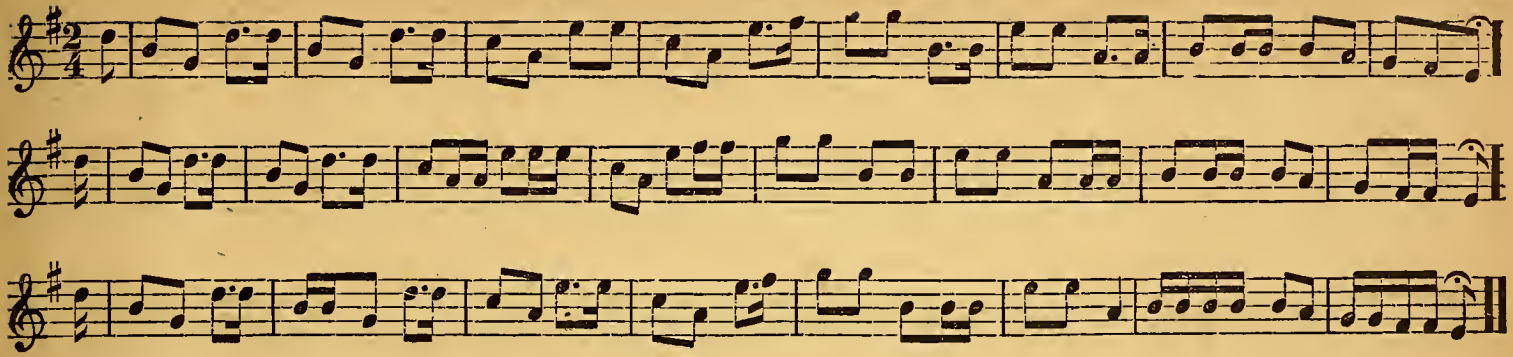


MOUSE-TRAP MAN

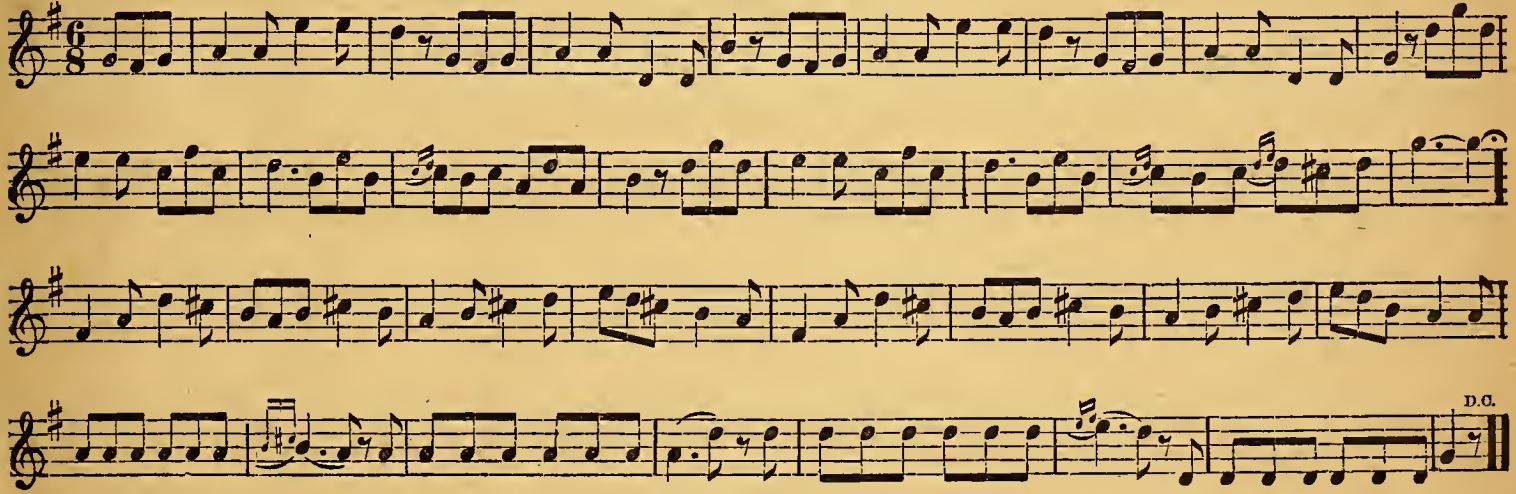


BIRD-WHISTLE MAN.

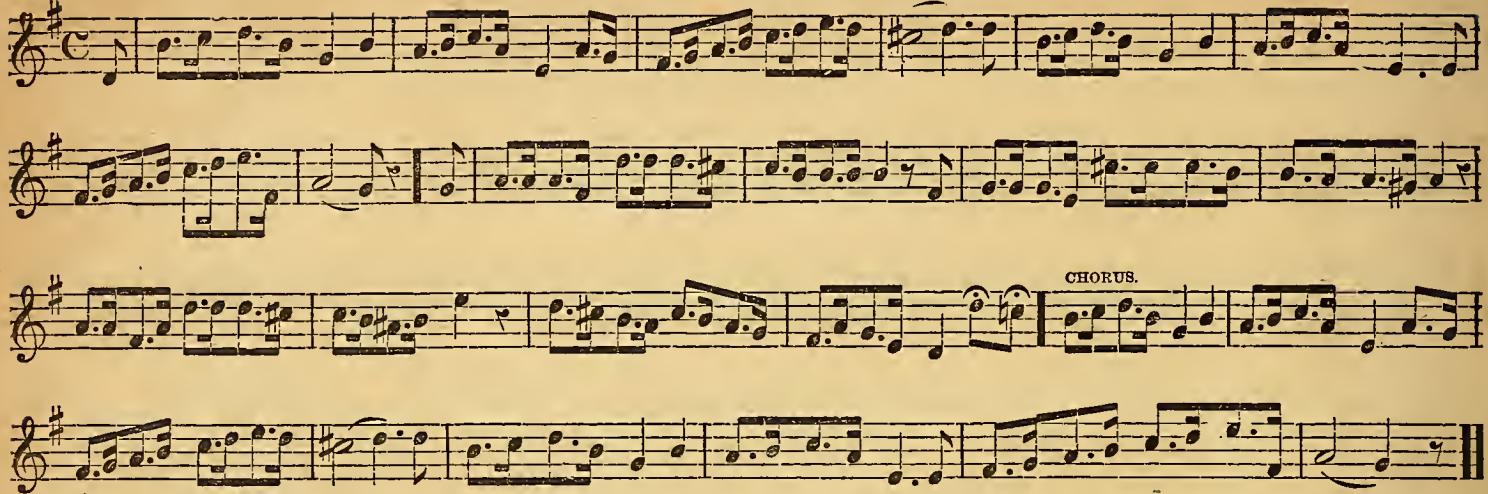




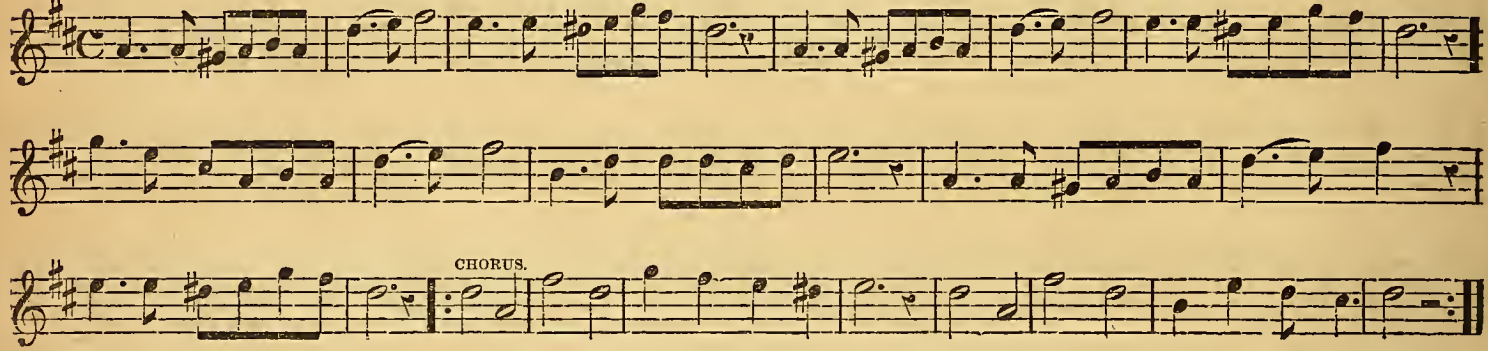
KING CASH.



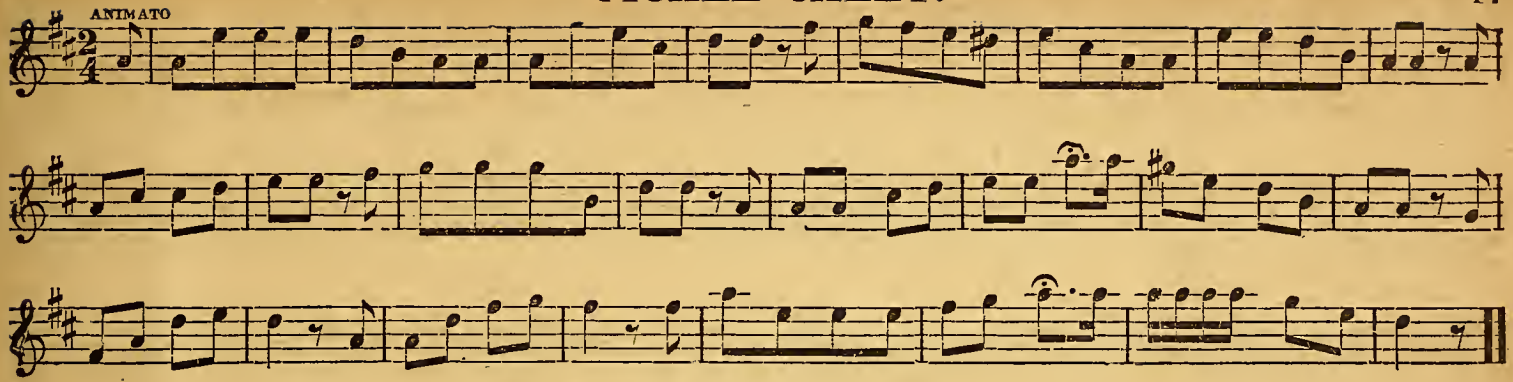
PRETTY LITTLE SARAH.



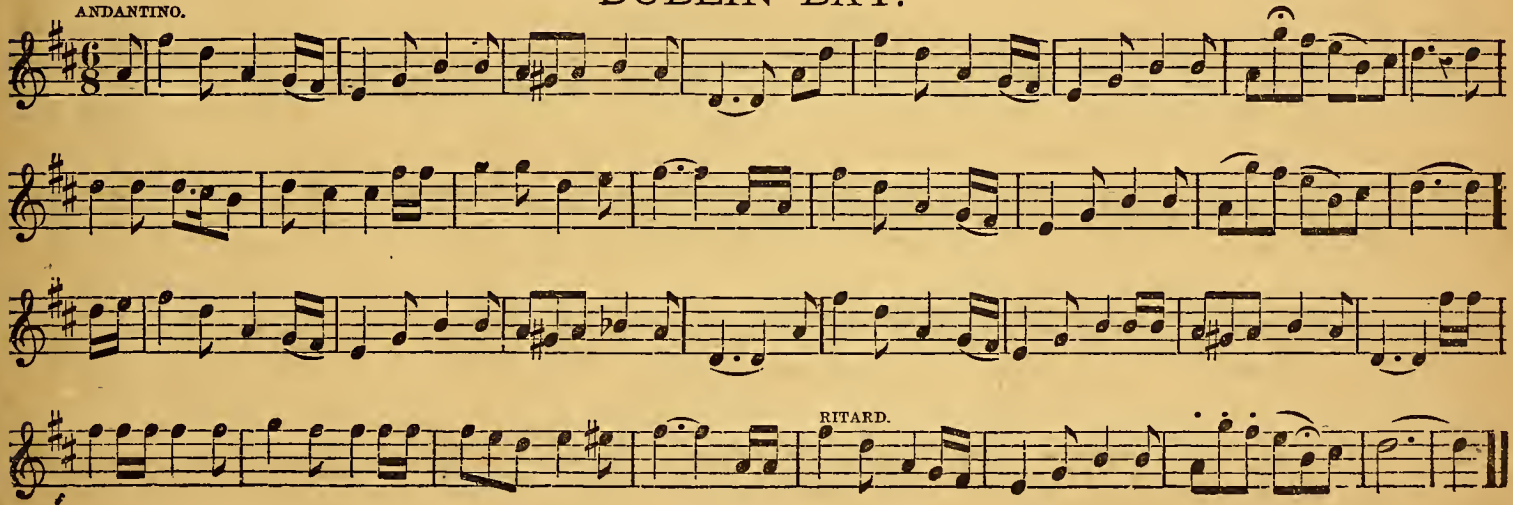
I'VE NO MOTHER NOW, I'M WEEPING.



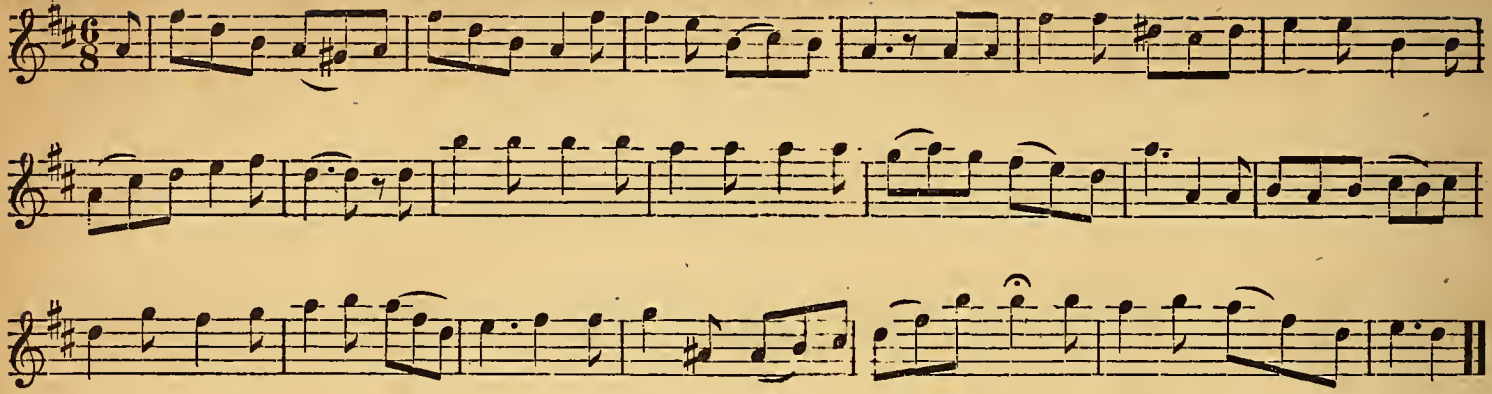
TICKLE SALLY.



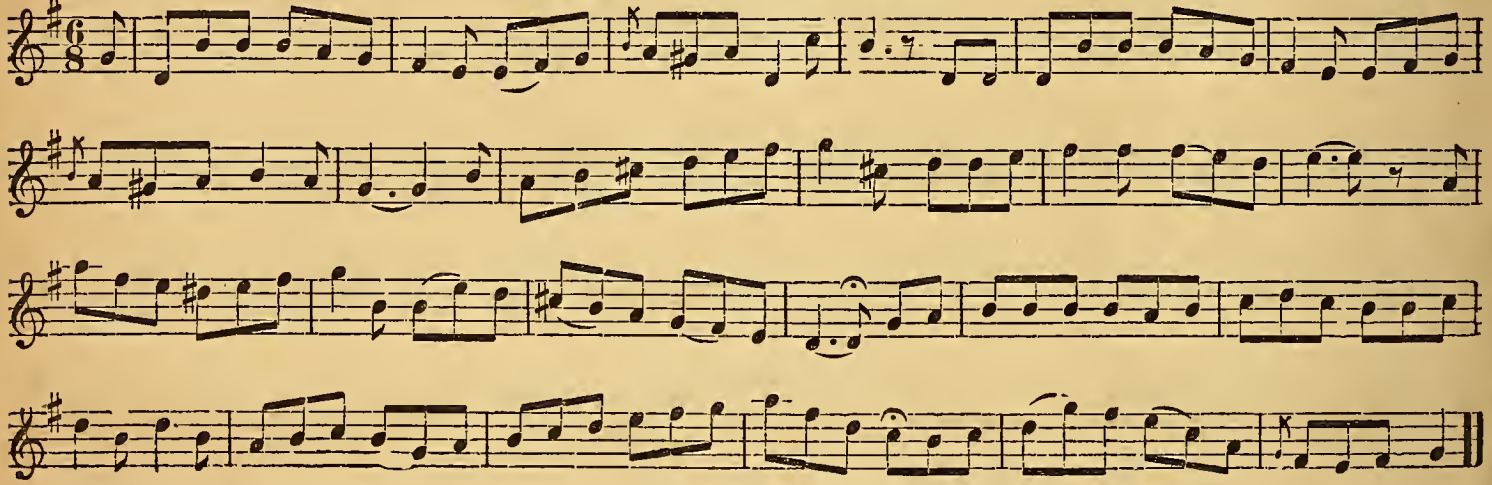
DUBLIN BAY.

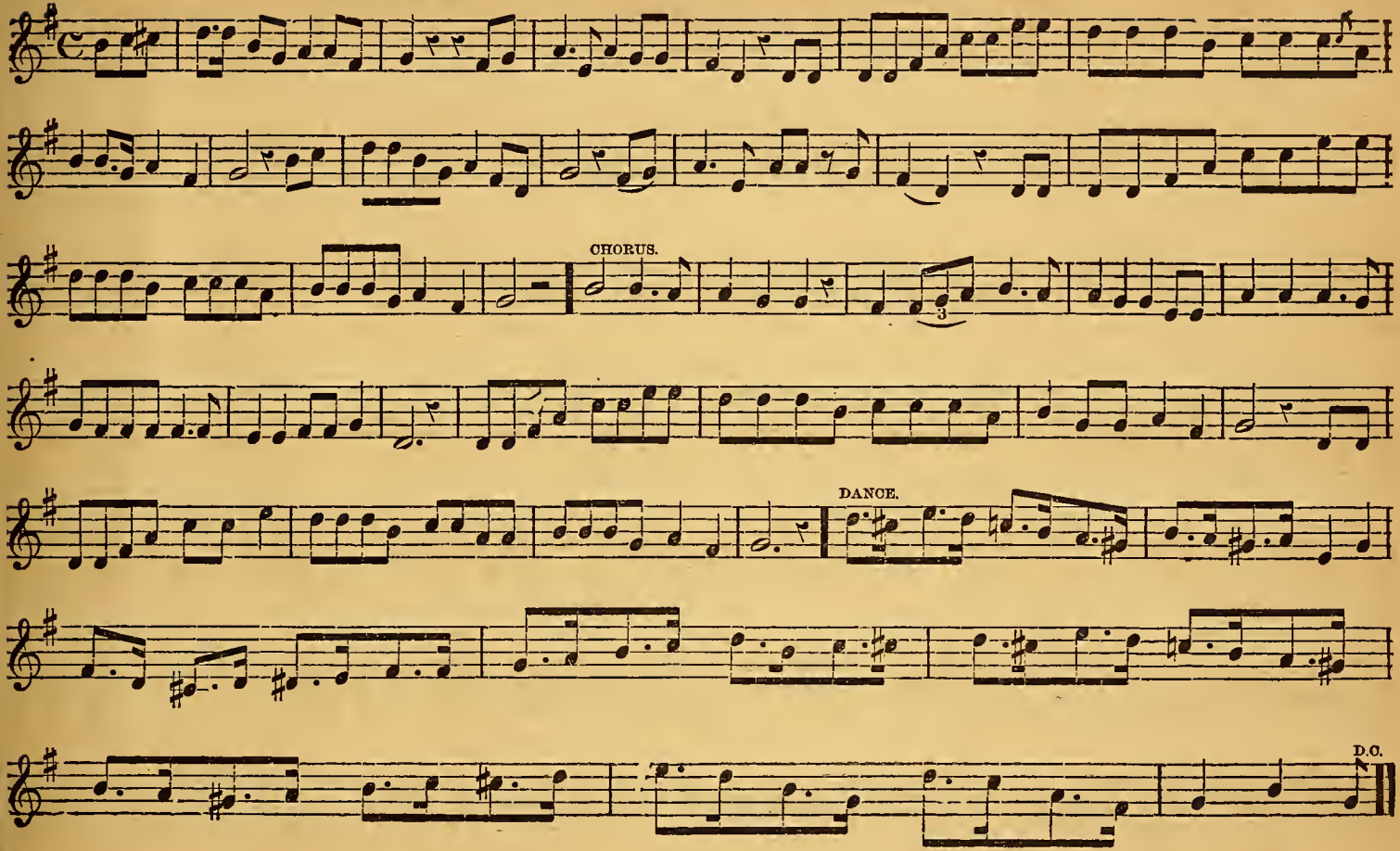


FIVE O'CLOCK IN THE MORNING.



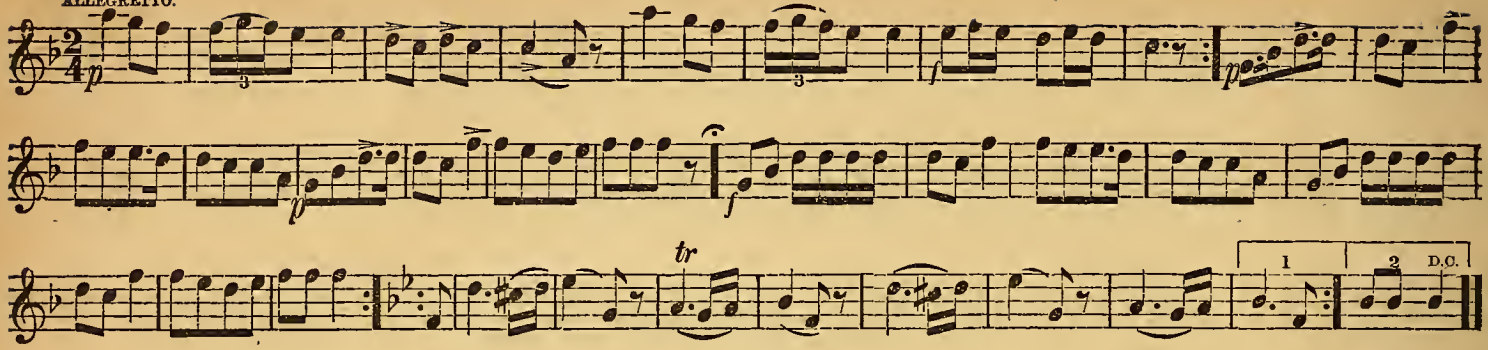
MAGGIE'S SECRET.



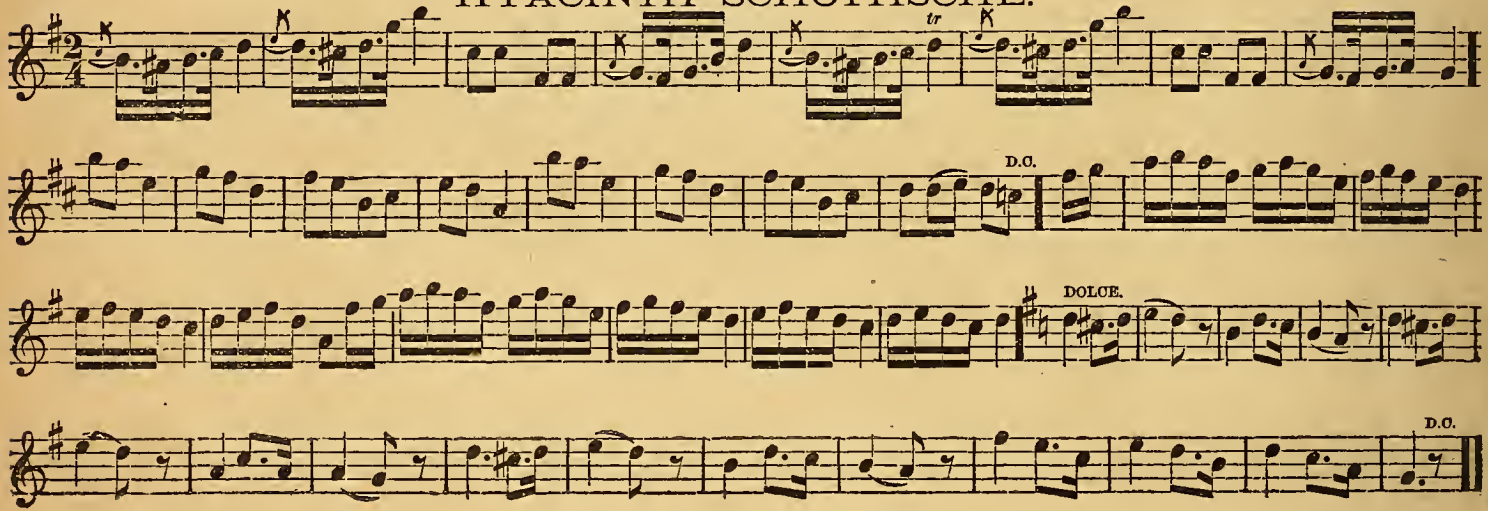

CHORUS.
DANCE.
D.C.

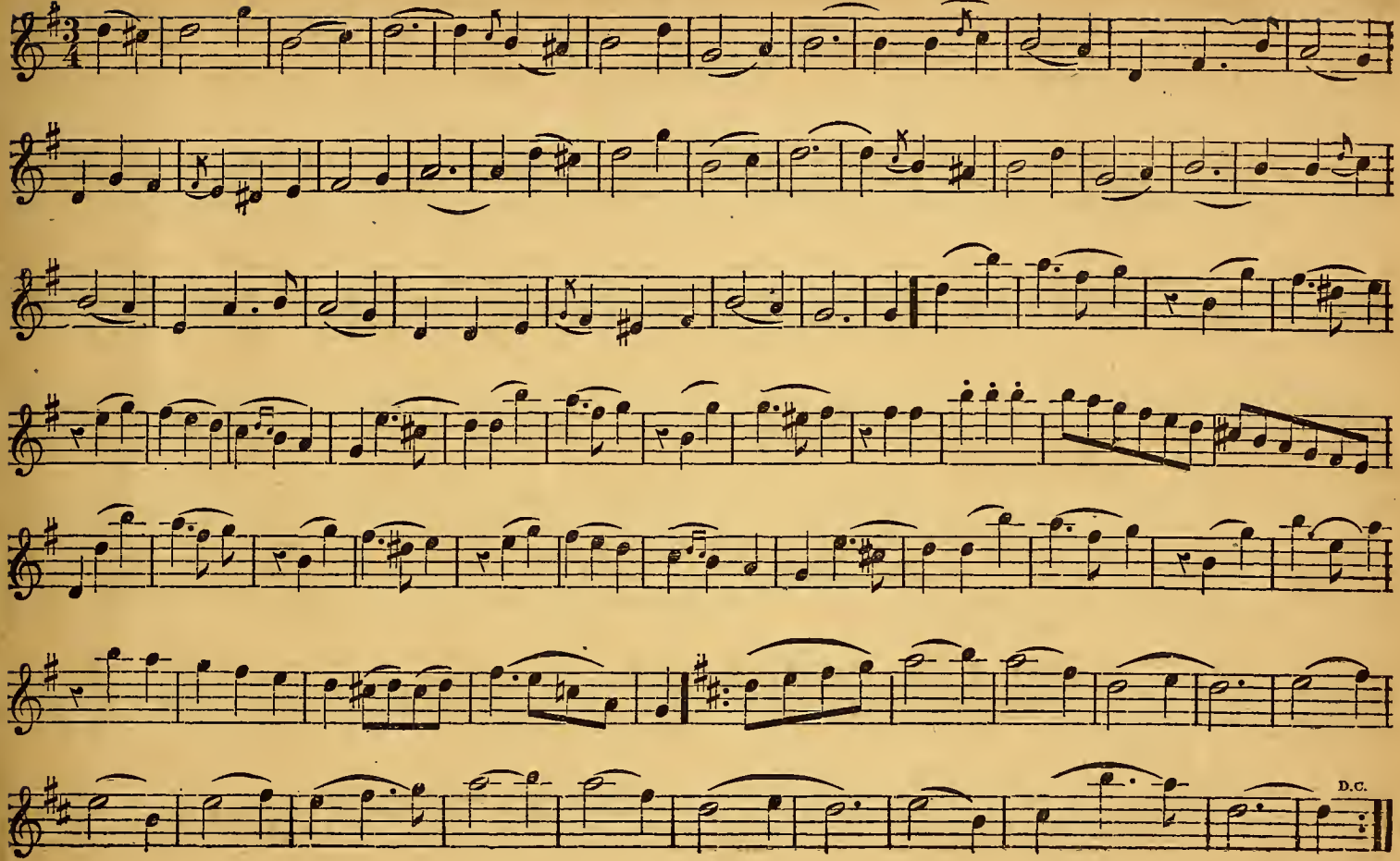
ALLEGRETTO.

ZENOBIA POLKA.

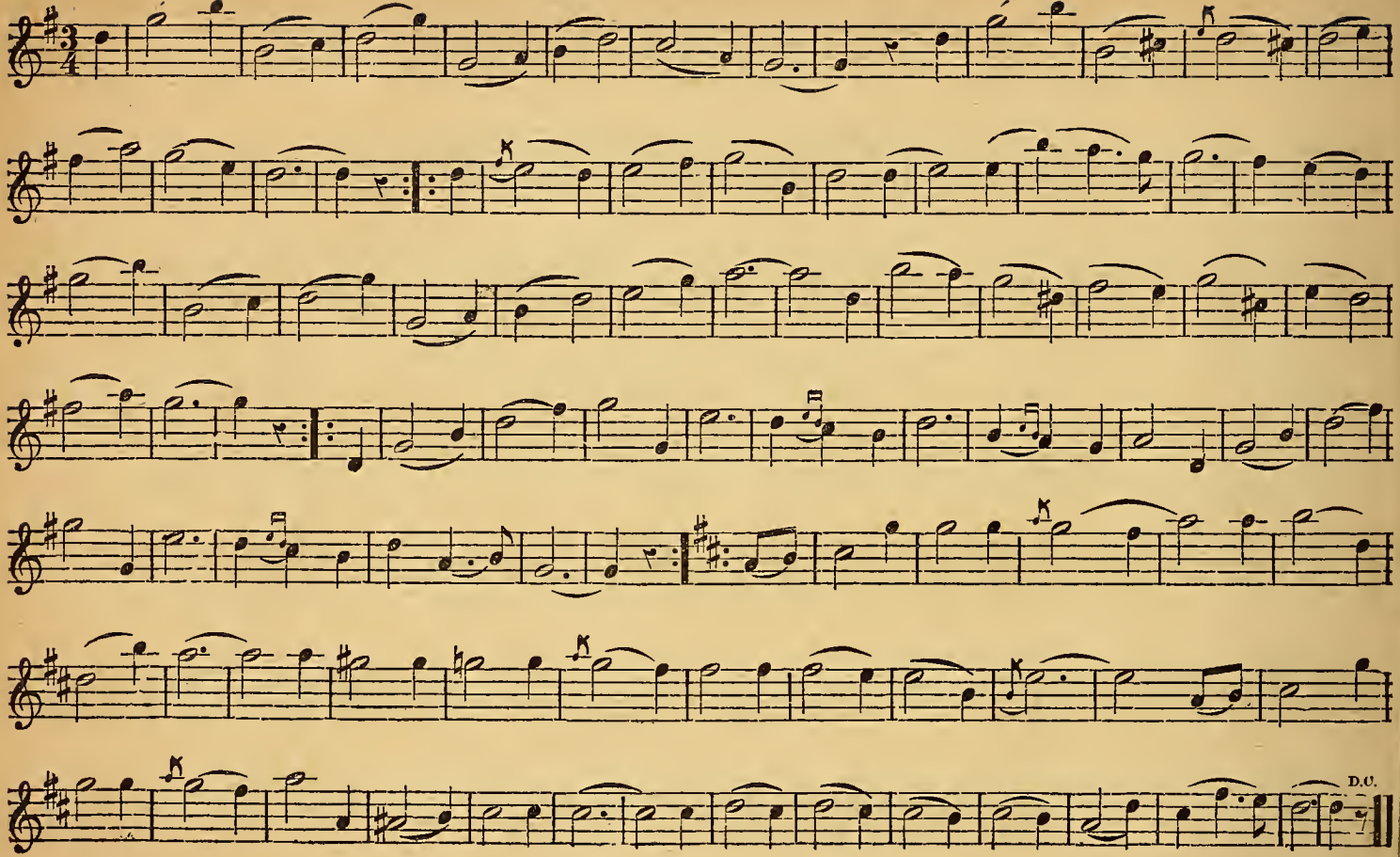


HYACINTH SCHOTTISCHE.

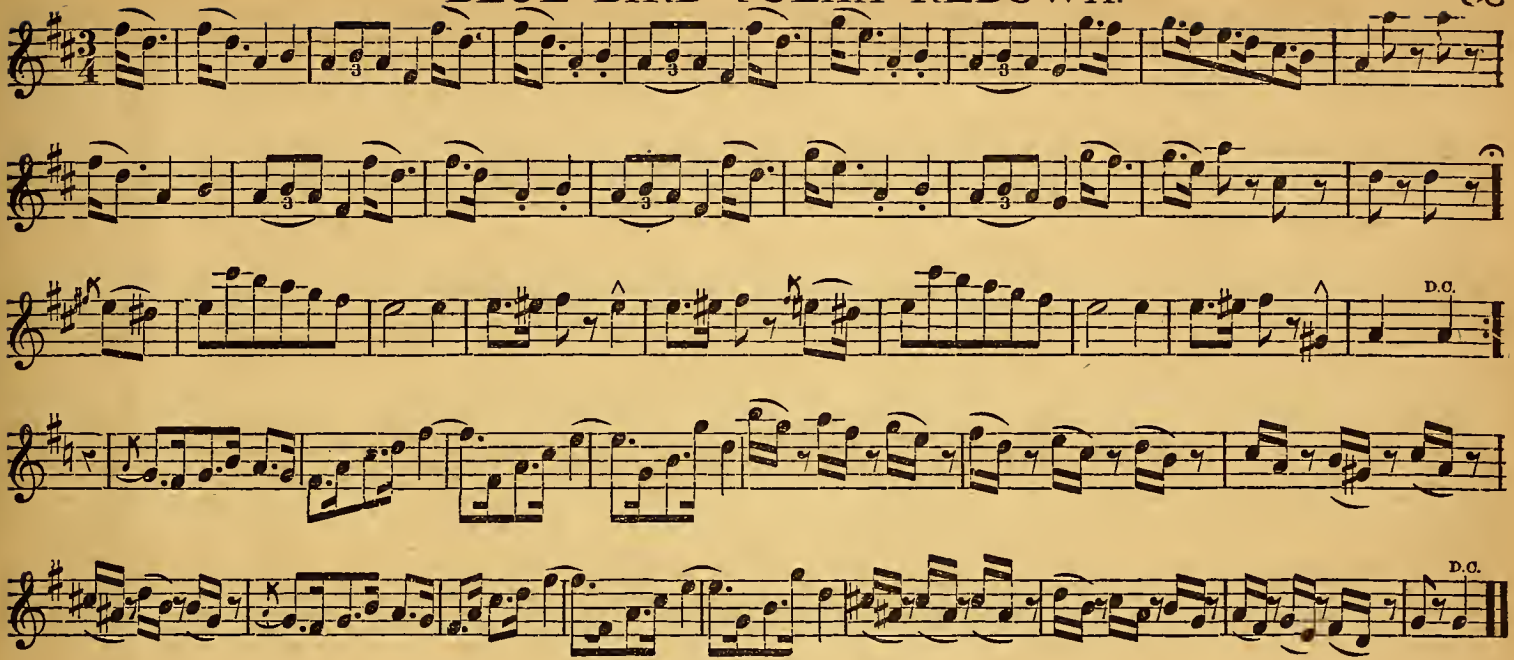



D.C.

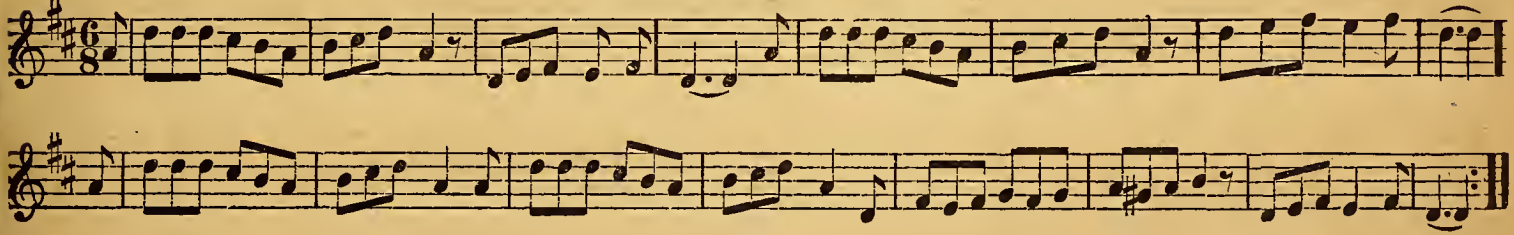
BELGRAVIA WALTZ



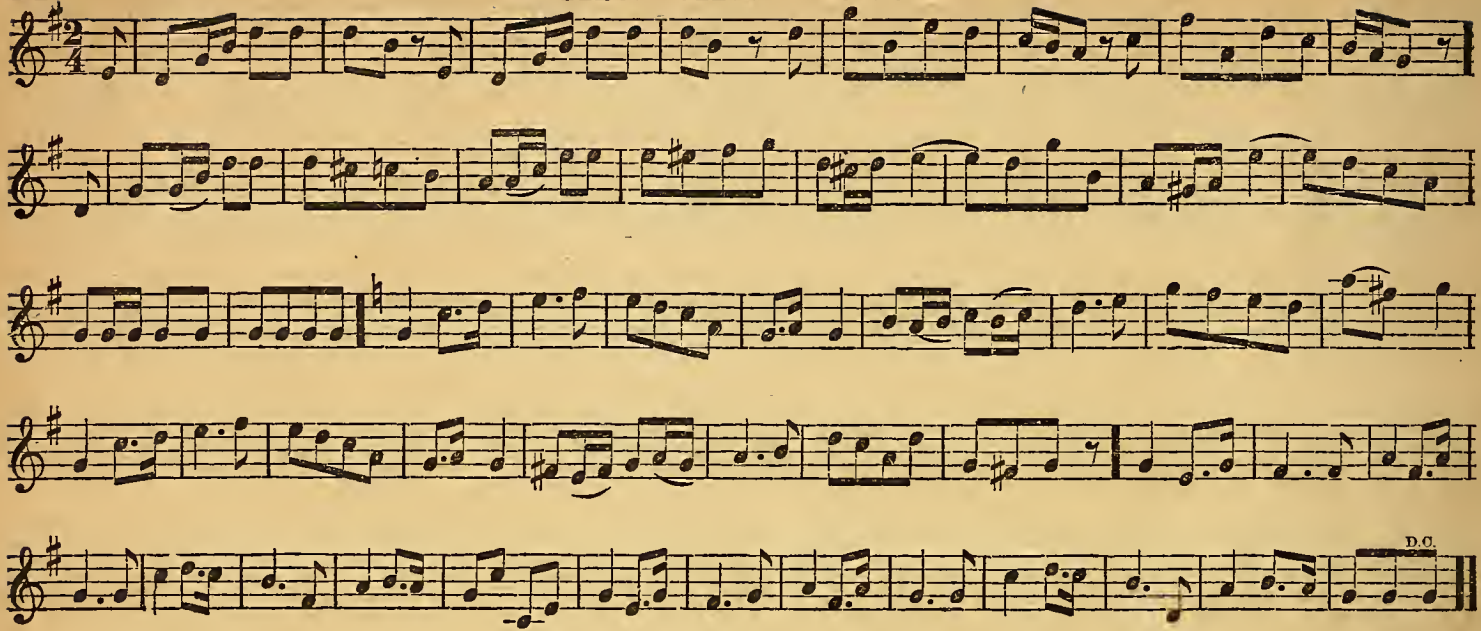
BLUE BIRD POLKA REDOWA.



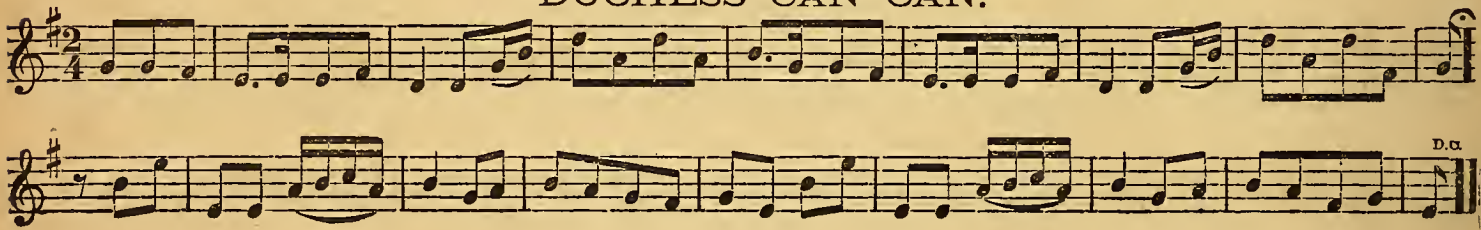
BUNCKETY BUNK.



CAN CAN DANCE.



DUCHESS CAN CAN.



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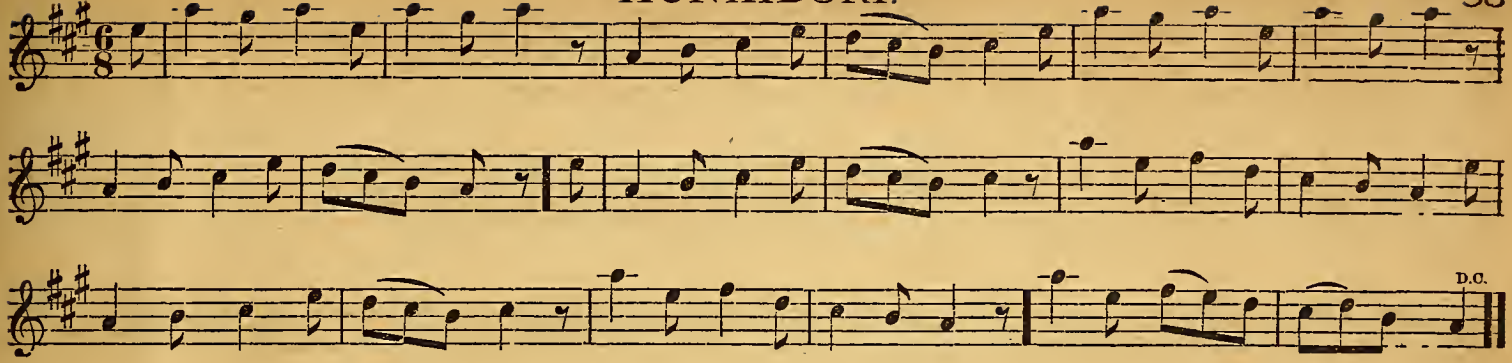
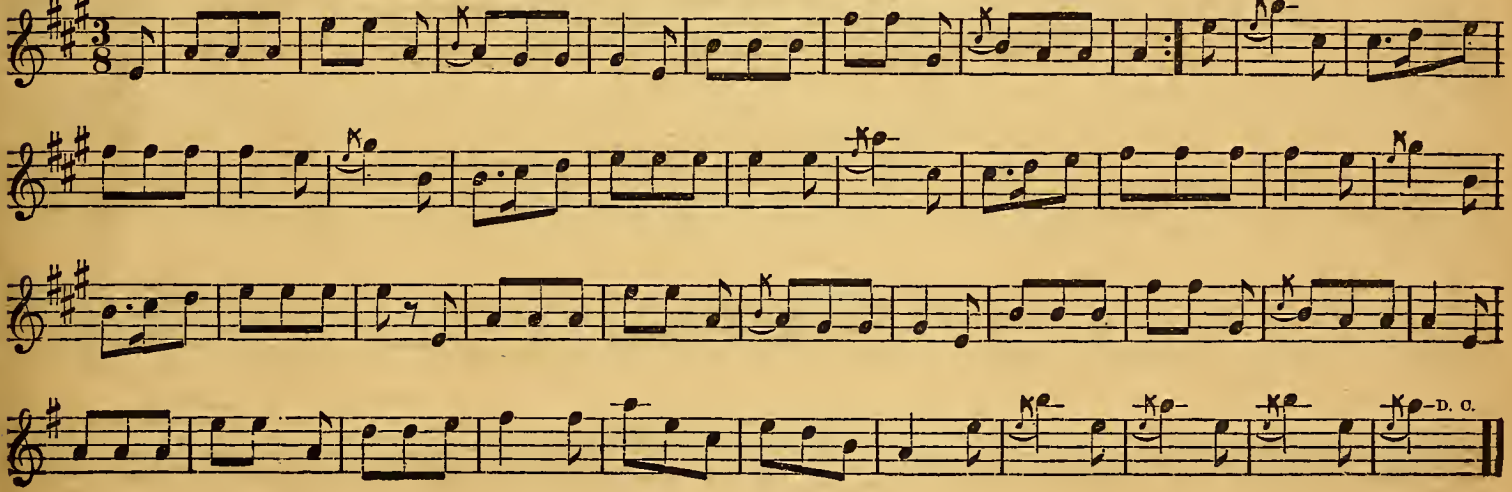


LISCHEN AND FRITZCHEN WALTZ.



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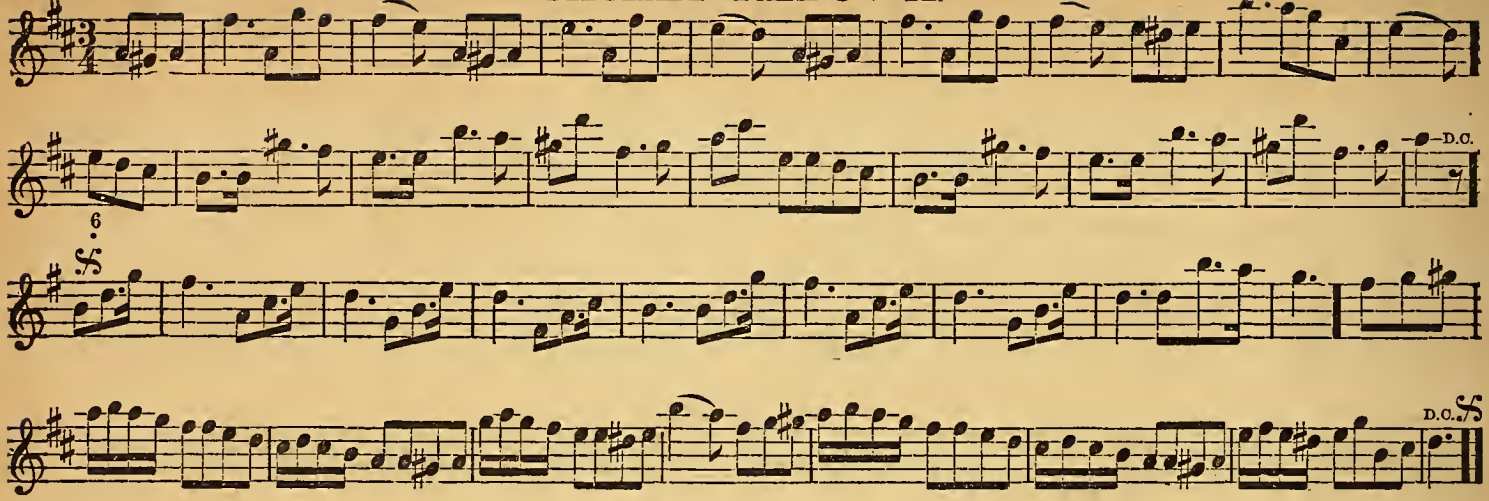

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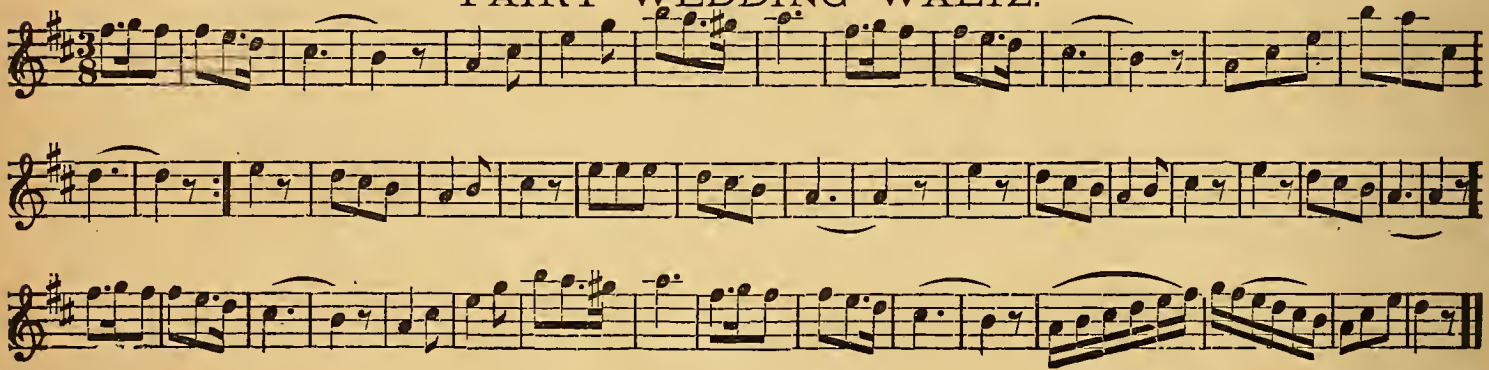

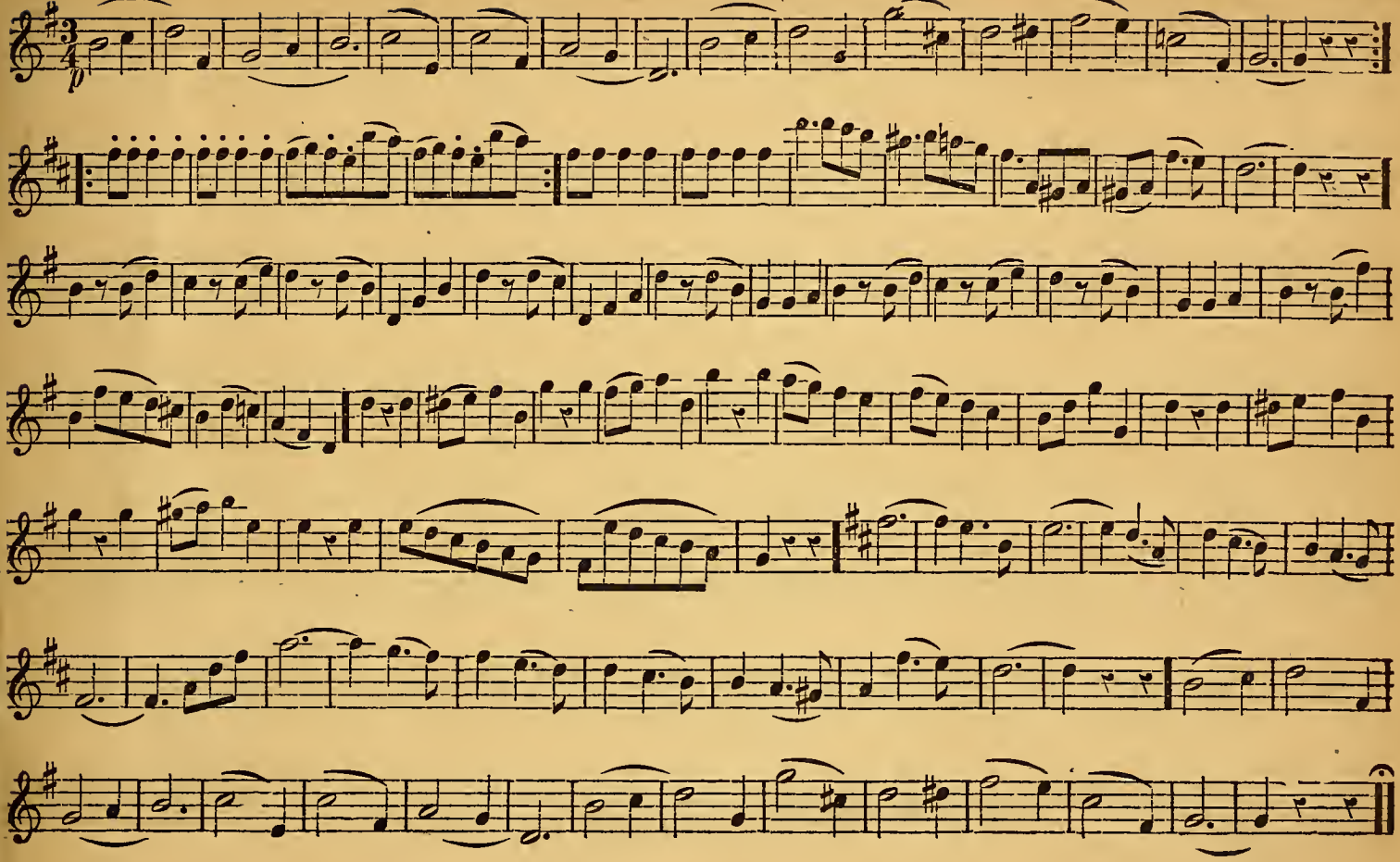
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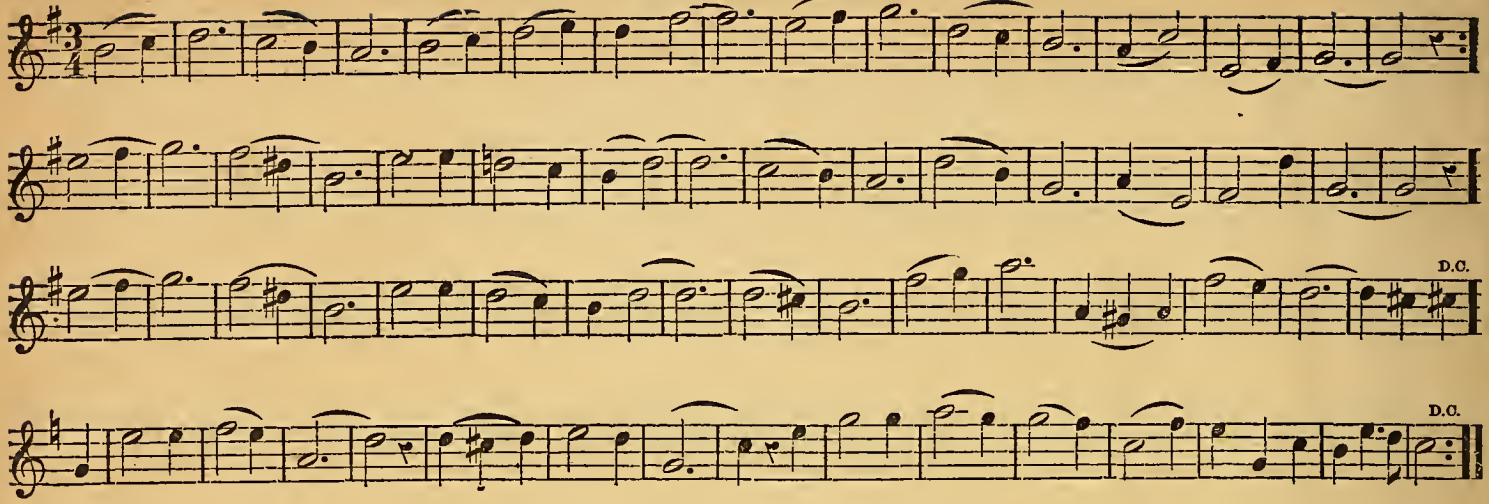
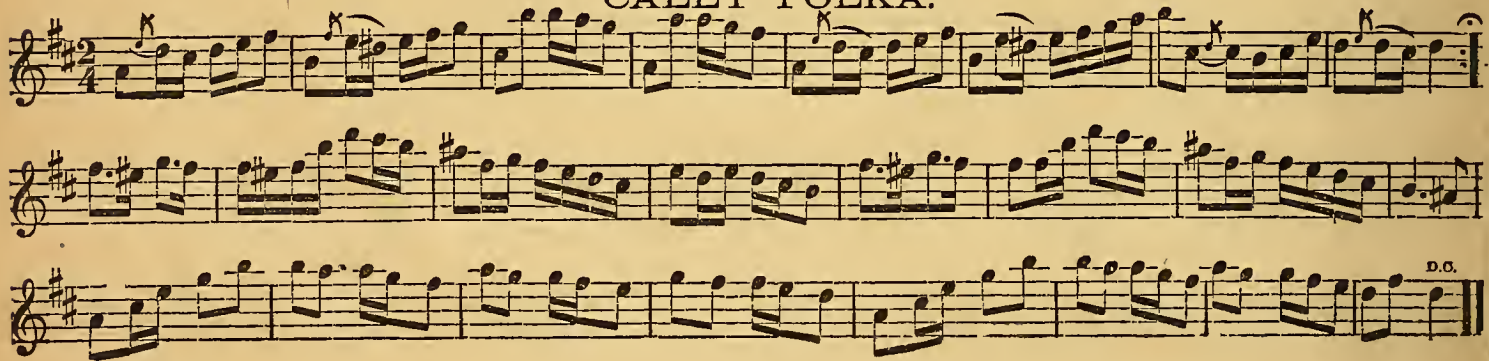


CALLY POLKA.



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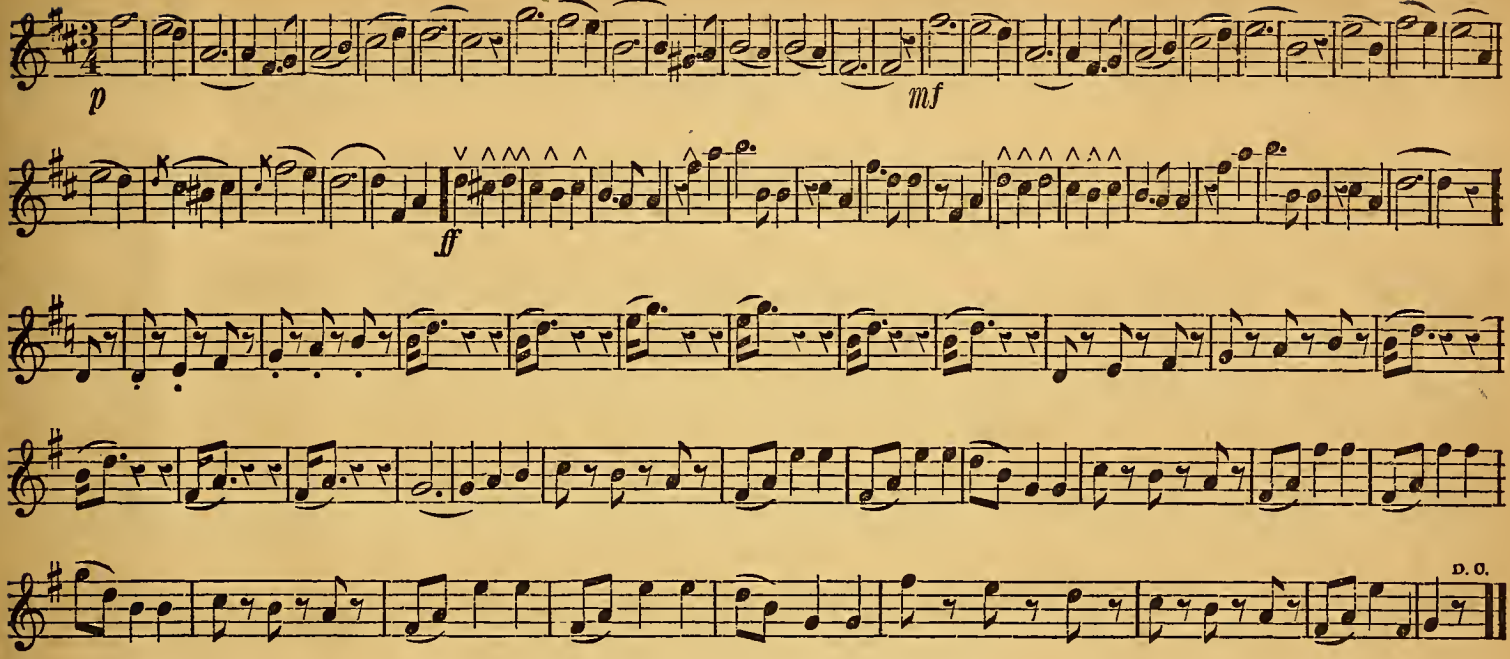
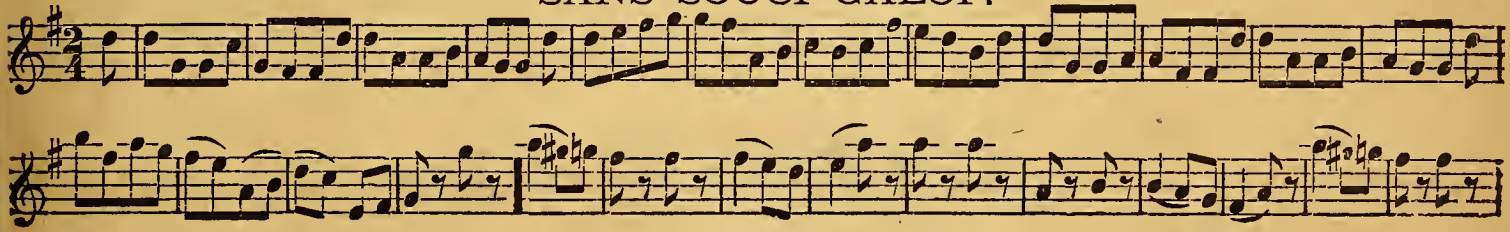


SANS SOUCI GALOP.



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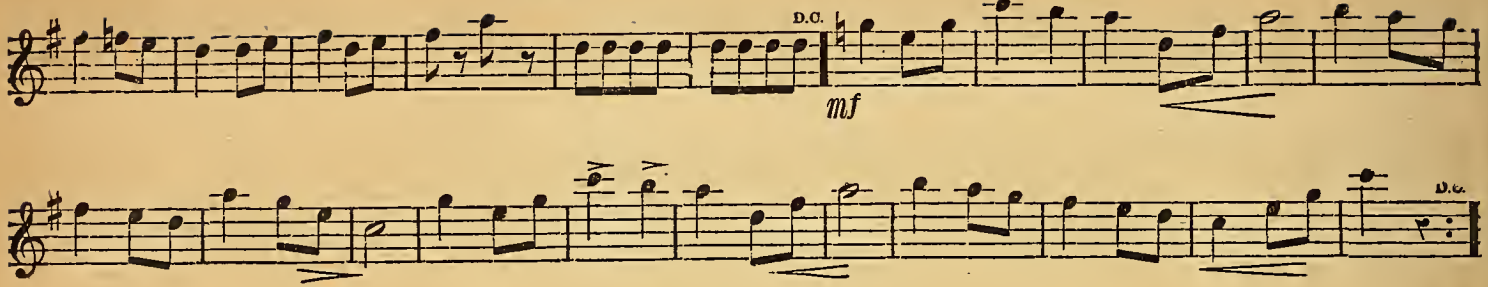
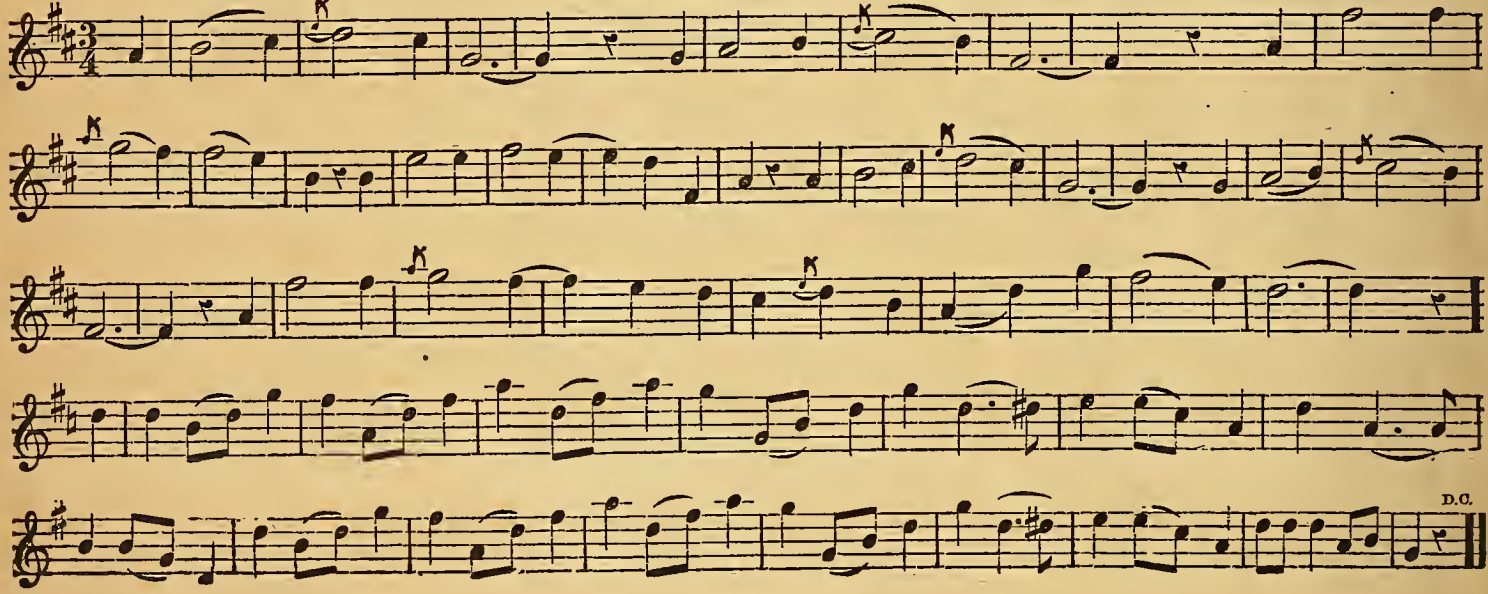
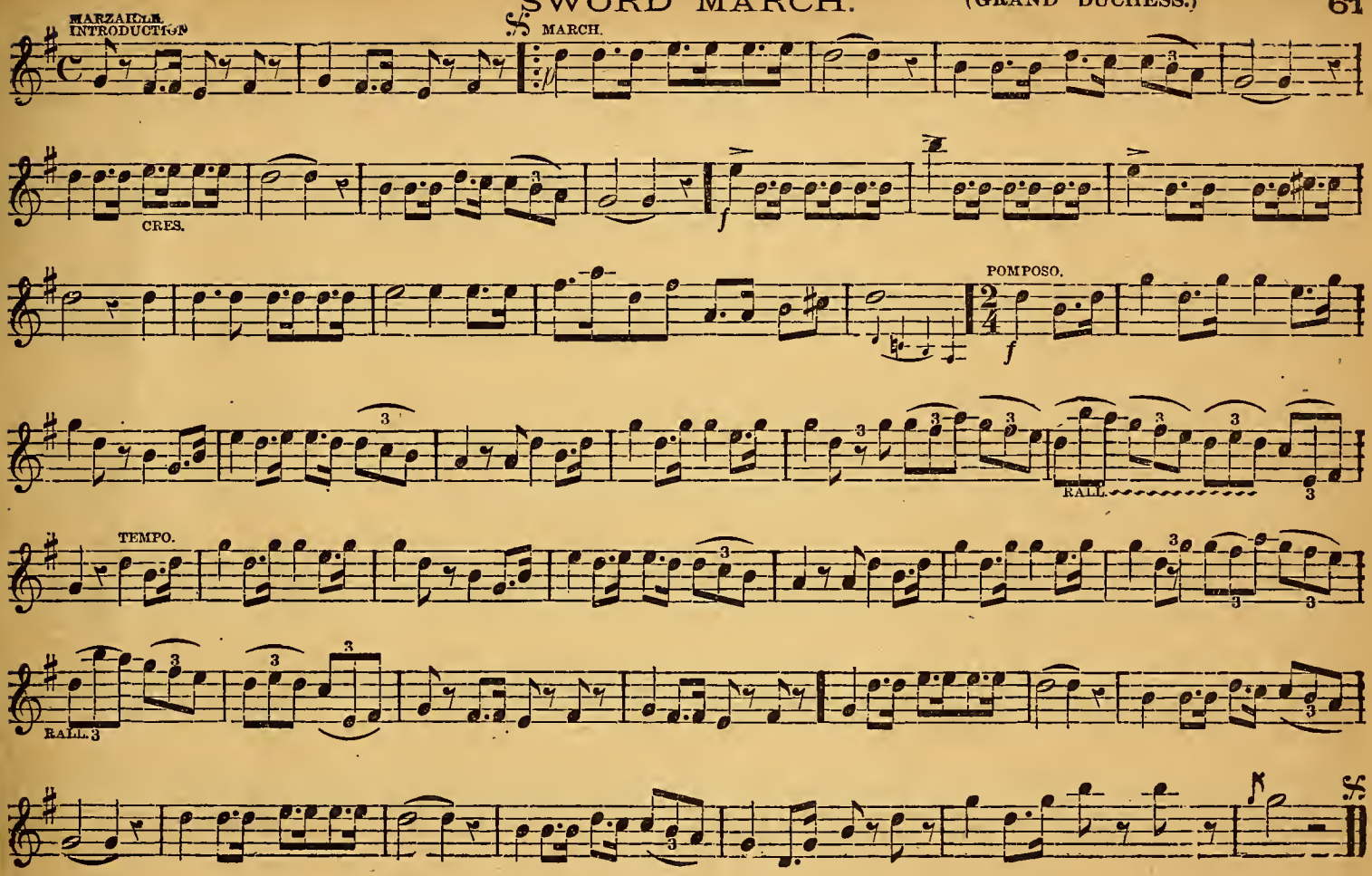


GUARDS' WALTZ.




MARZAIELLA.
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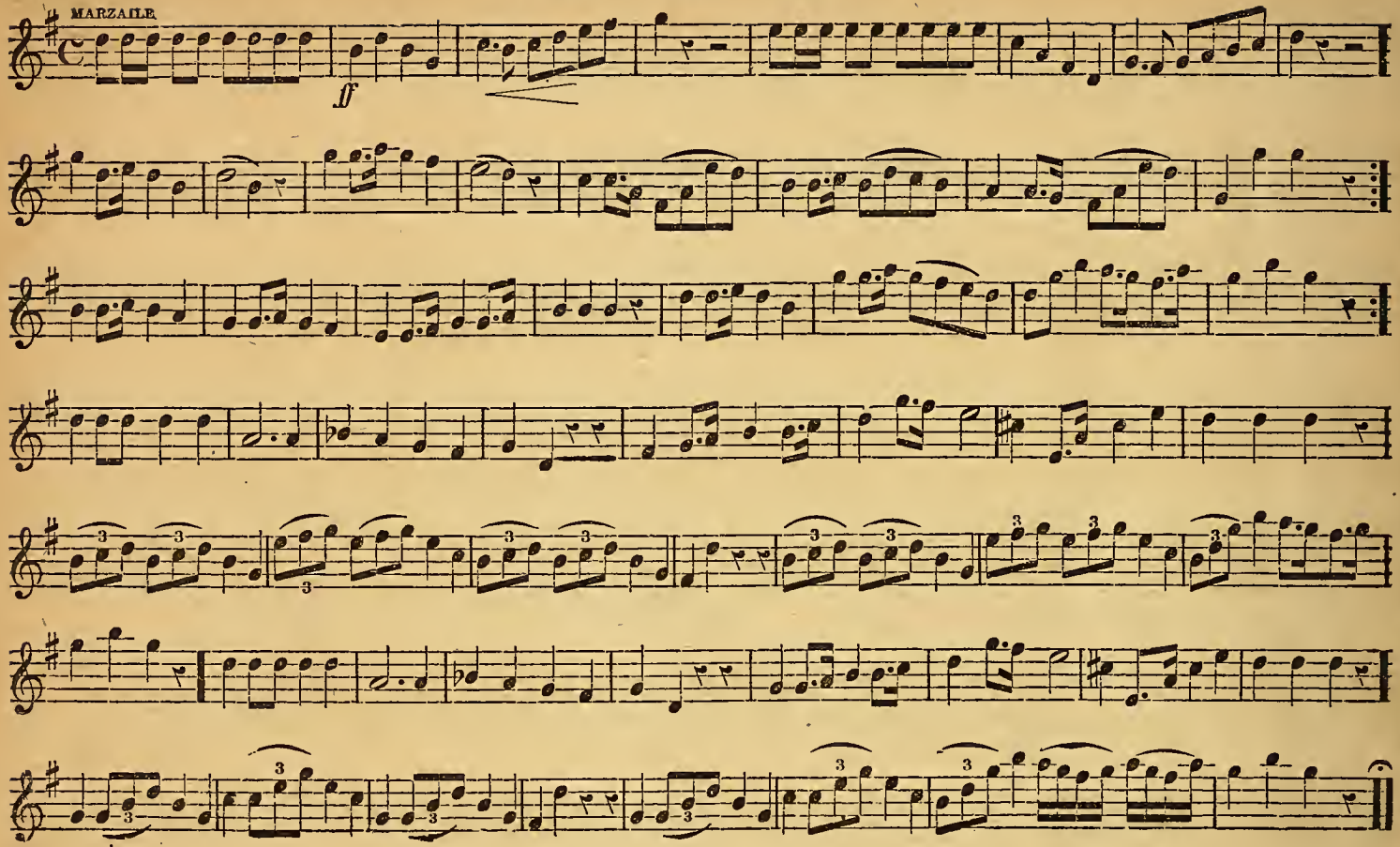
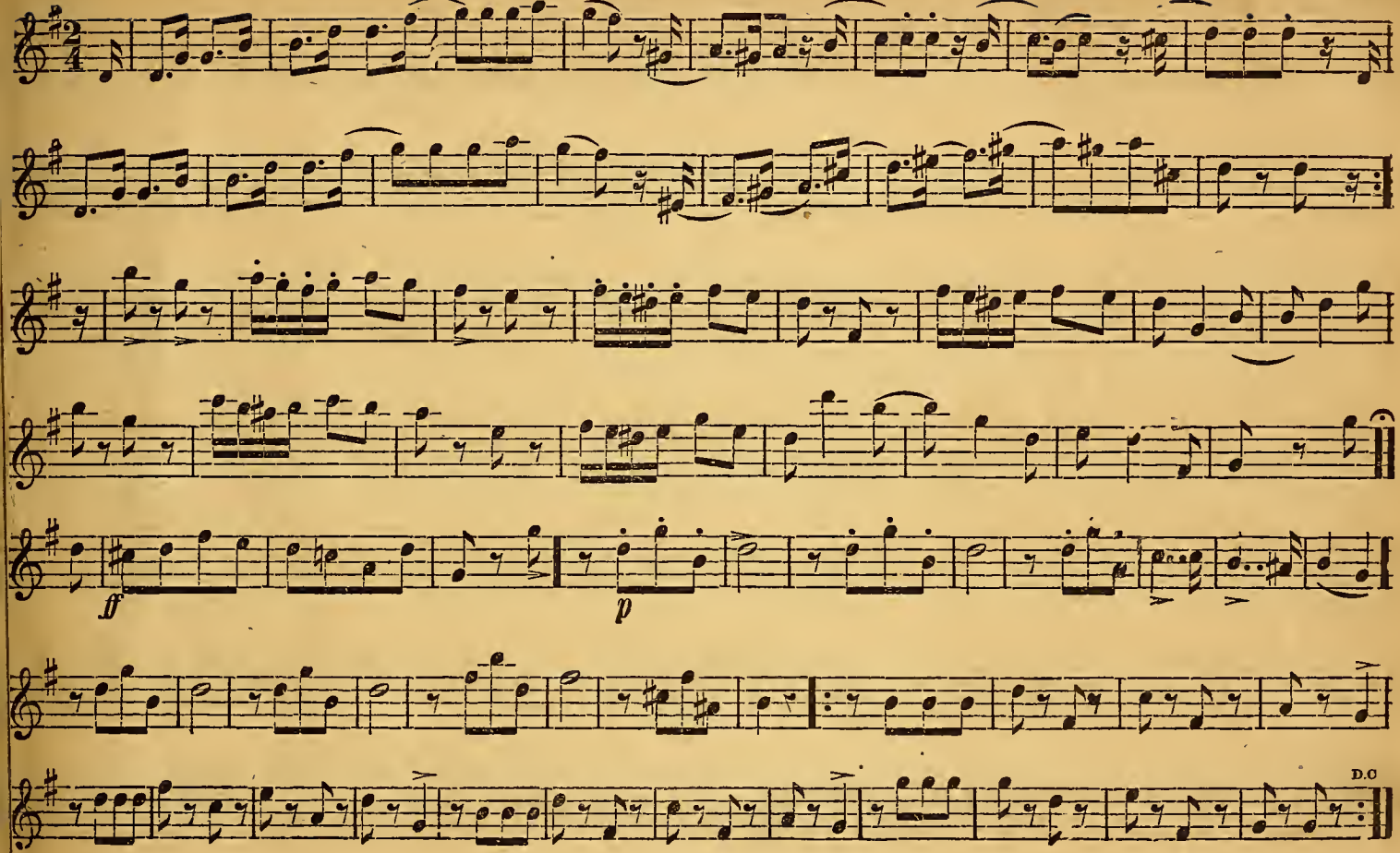
TEMPO.
RALL.

FREDONIA MARCH.

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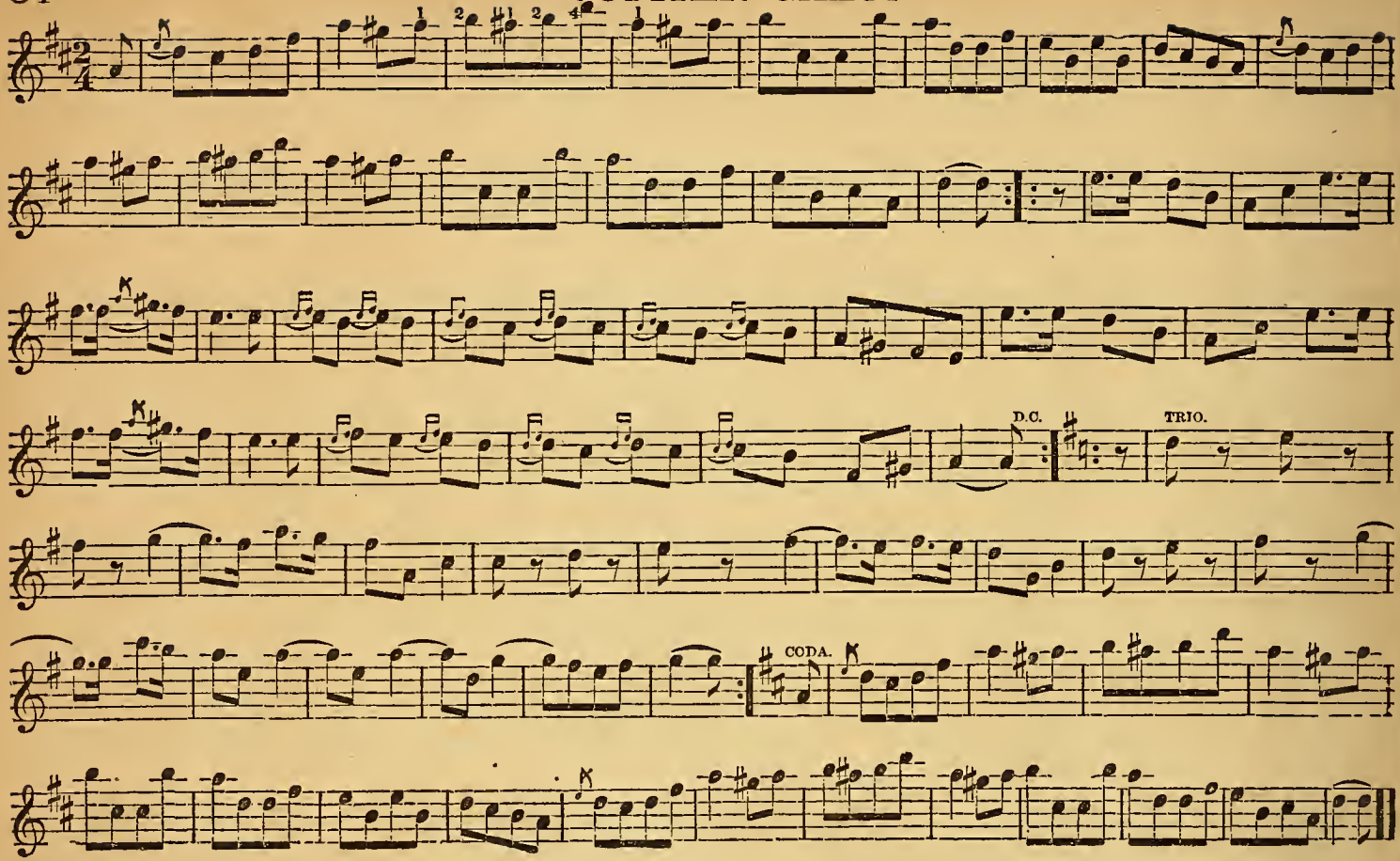
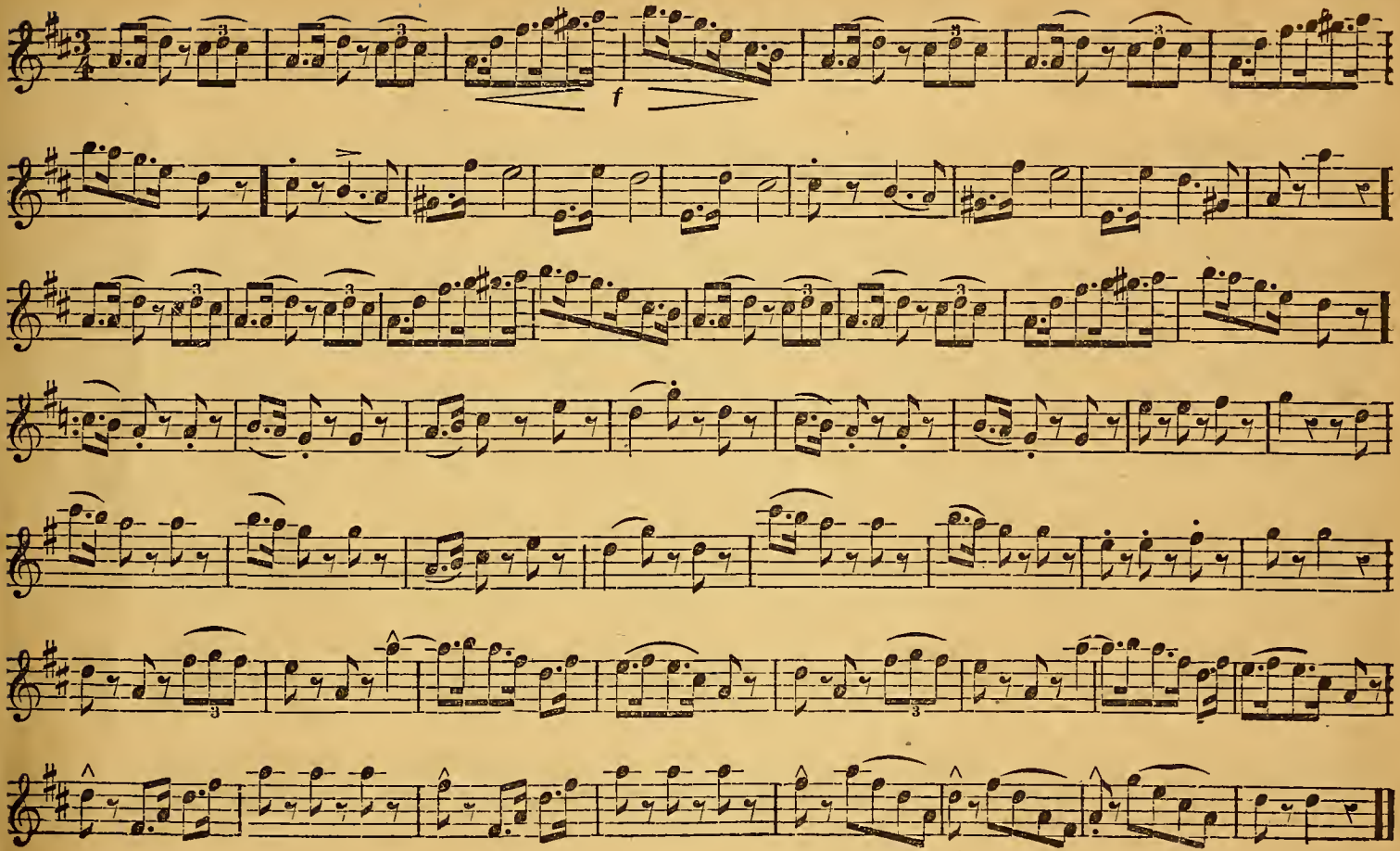
JUPITER GALOP

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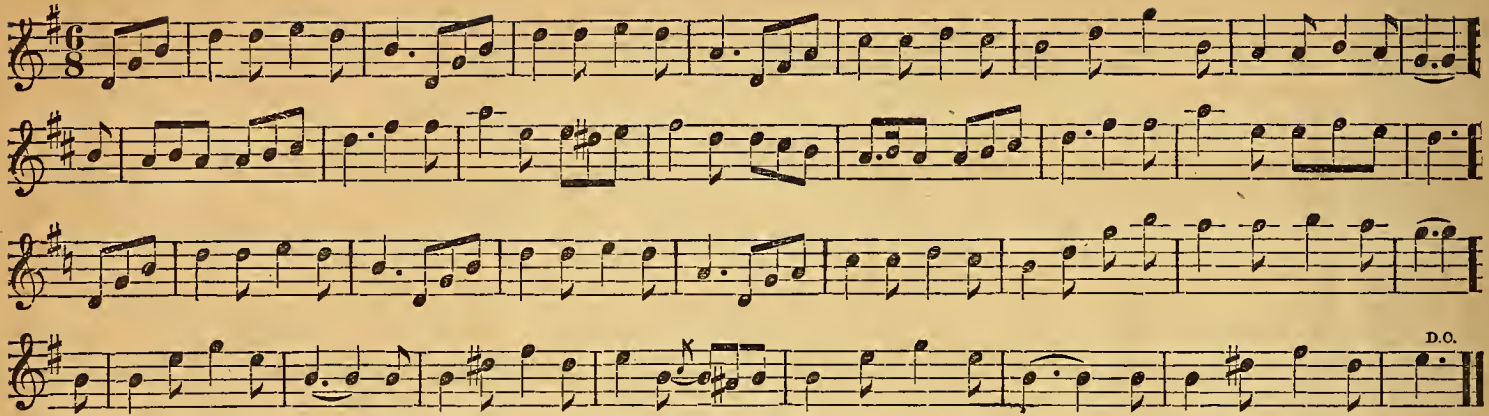
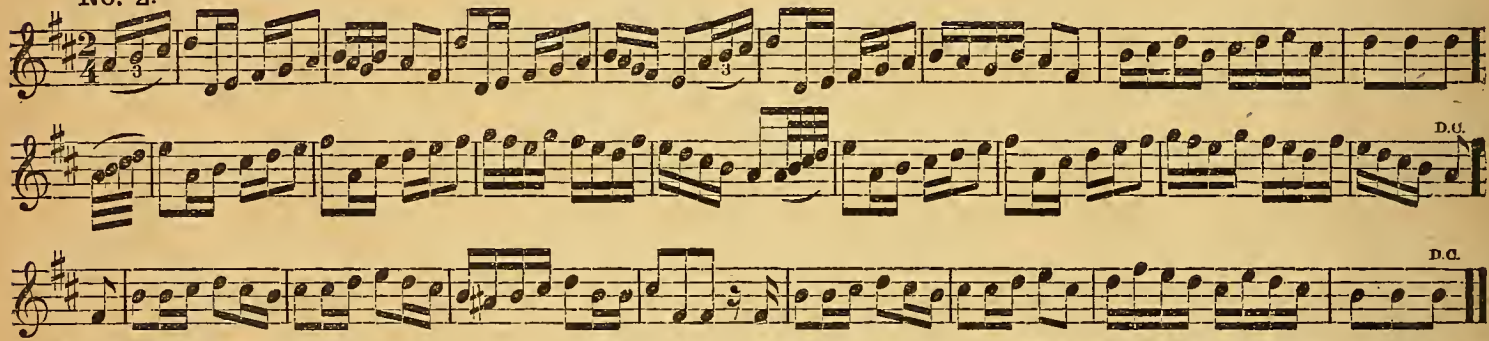
FRENCH LANCERS.

No. 1.



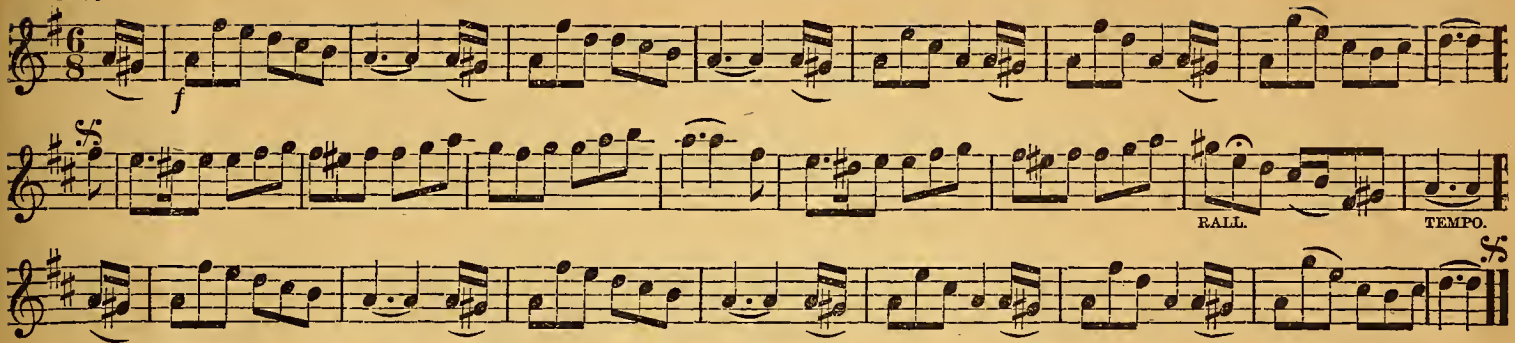
No. 1. FIGURE FIRST.—Salute, leads forward and back; Forward and turn opposite partners back to places; right and left, balance to corners, turn to places. Sides repeat. The whole again.

No. 2.



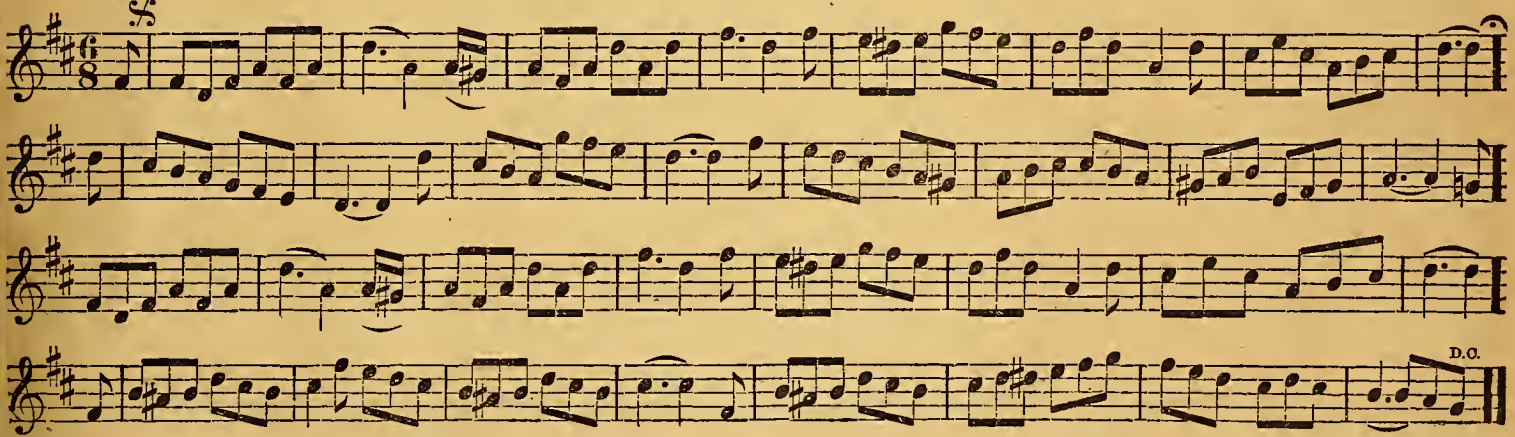
No. 2 FIGURE TWO.—Leads forward and back, pass ladies in front and salute, chasse, right and left, Sides form with leads, forward and back, turn partners to places. Sides repeat, leads with sides, the whole again

No. 3.



No. 3. Figure Three.—Leads forward and back, forward and salute, back and salute partners, ladies chain, Sides repeat the whole again.

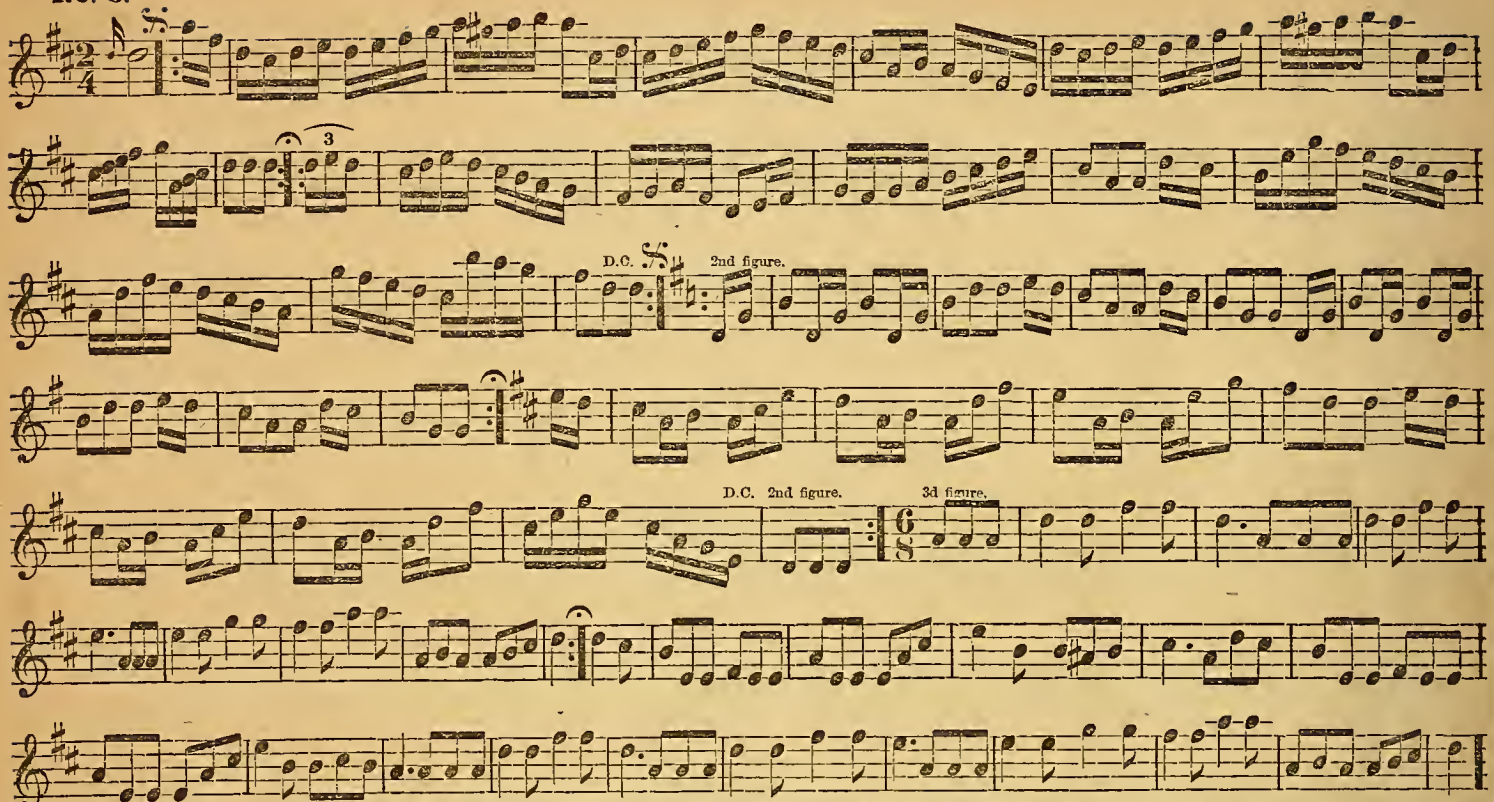
No. 4.



No. 4. Figure Fourth.—Leads to right, salute to left and salute then to places, then right and left. Sides repeat to right—Leads to left, sides to left.

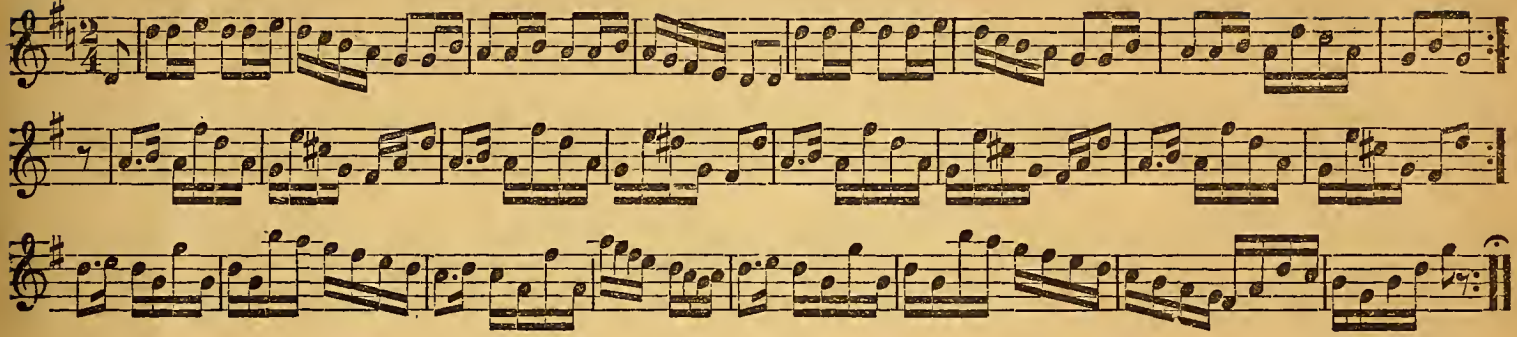
FRENCH LANCERS. Continued.

No. 5.



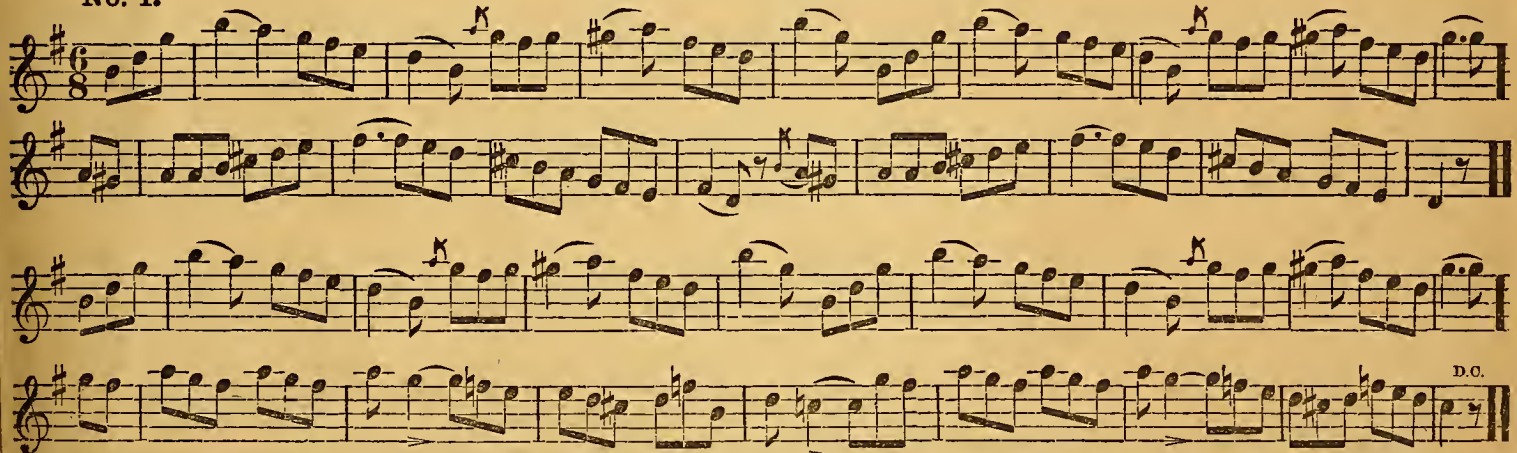
No. 5. Fifth Figure.—Right and left, grand chain; first lead turn right side, left side and second lead form in, chasse right—left, march, chasse out, join hands, forward and back, turn partners to places, right and left, grand chain; second lead turn left, right first lead chasse and march, right and left, grand chain, right side turn second lead and first lead, left side chasse and march, and grand chain; left side turn first lead, second lead, right side chasse, march and grand chain.

No. 5, Continued. FOURTH FIGURE.



PALERMO QUADRILLES.

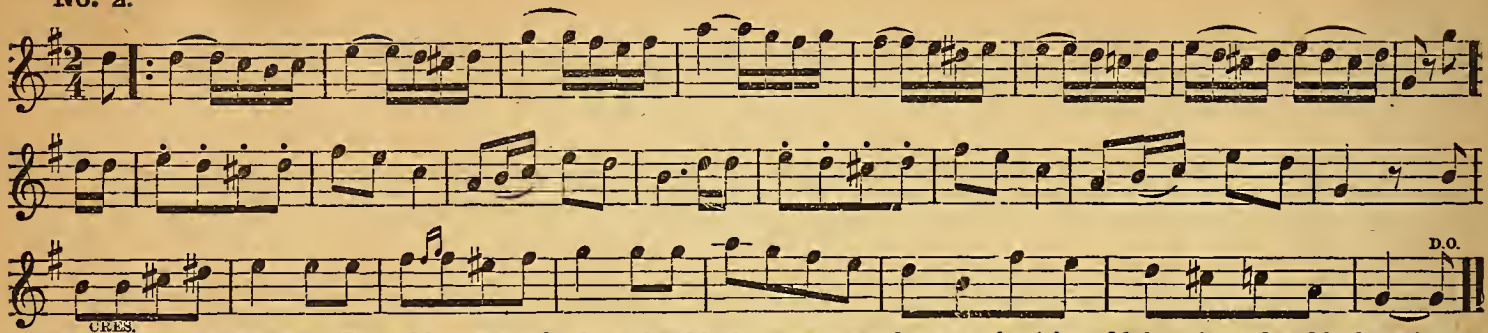
No. 1.



No. 1. FIRST FIGURE.—Top and bottom couples right and left, Top and bottom couples chasse to the side, and then chasse to place. Ladies chain; top and bottom couples galop across and back again. Repeated by the sides

PALERMO QUADRILLES. Continued.

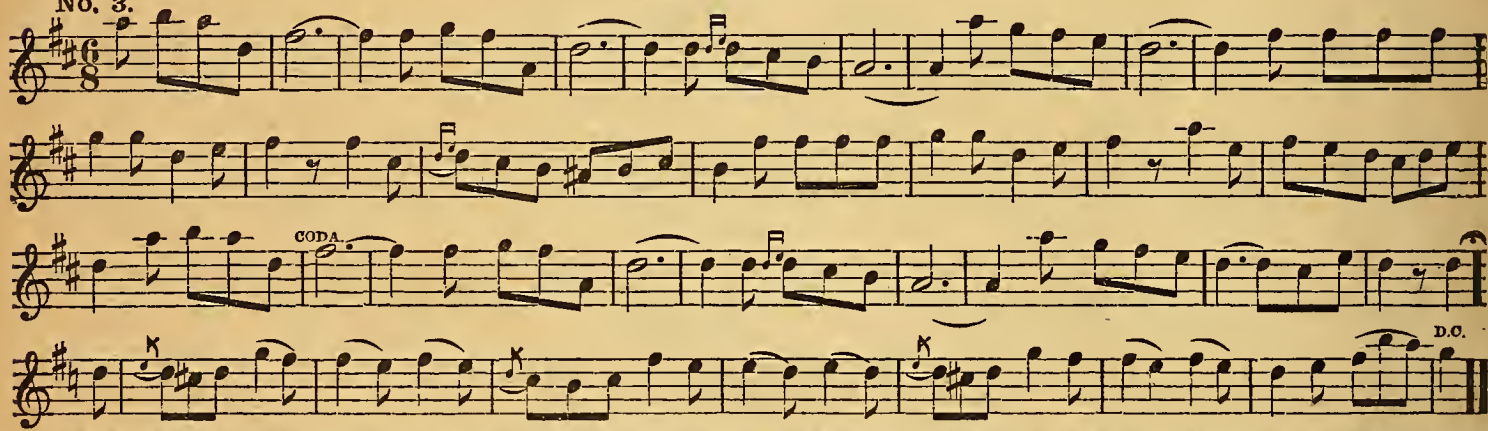
No. 2.



No. 2. SECOND FIGURE.—Top and bottom couples forward and back; cross over; chassez to the right and left, or forward and back again; top and bottom couples galop across. Repeat four times.

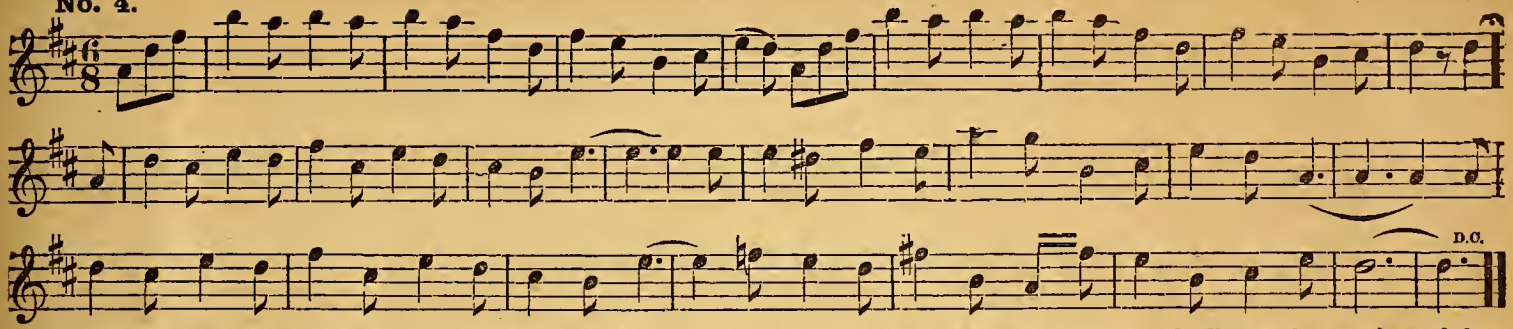
IL PRIMO.

No. 3.



No. 3. THIRD FIGURE.—Top and bottom couples right hand across, then left hand back, keep hold of the hand of the opposite, and form a square, giving your right hand to your partner; you then balance and half promenade. Top and bottom couples forward and back; forward again and turn the opposite with both hands quite around; resume your place; top and bottom forward and back, then cross over to your places

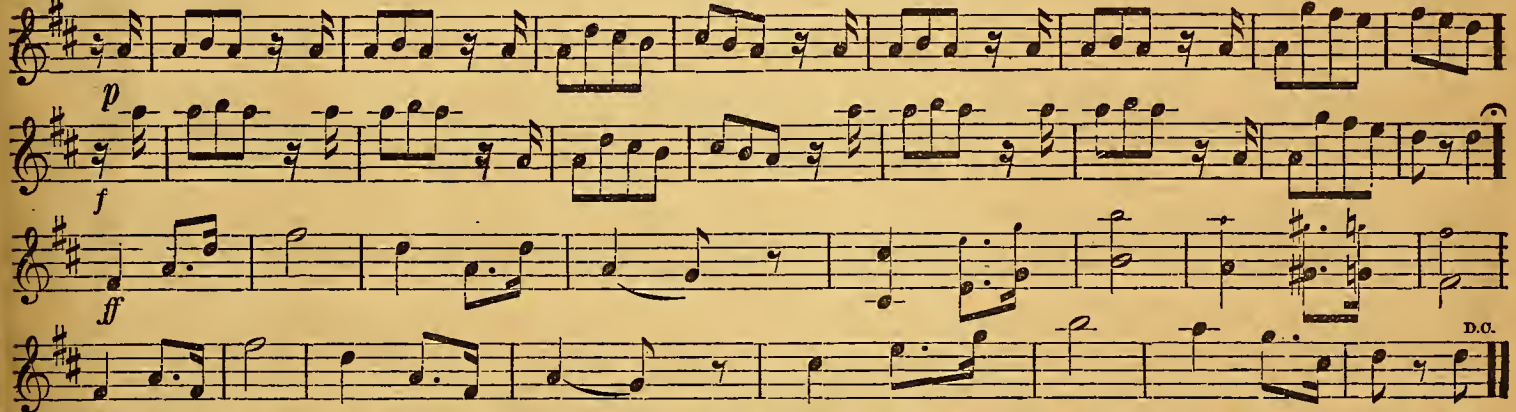
No. 4.



No. 4. Fourth Figure.—First and opposite couples forward and back; forward again and give the partner to leading gentleman; forward three and back, forward and bow, the gentleman opposite forward and turn each lady; then four hands half round, and half right and left to place. Repeat four times.

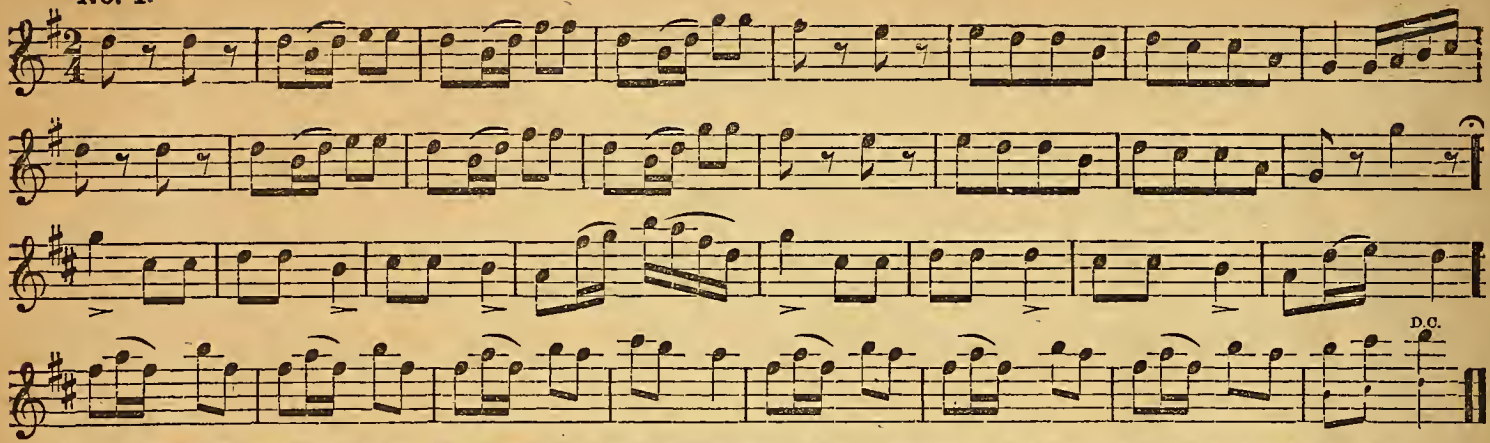
LA MARINAELLA.

No. 5.



No. 5. Fifth Figure.—All turn corners, top and bottom couples forward and back, cross over, chasse to right and left, and return to places, galop across, all chasse.

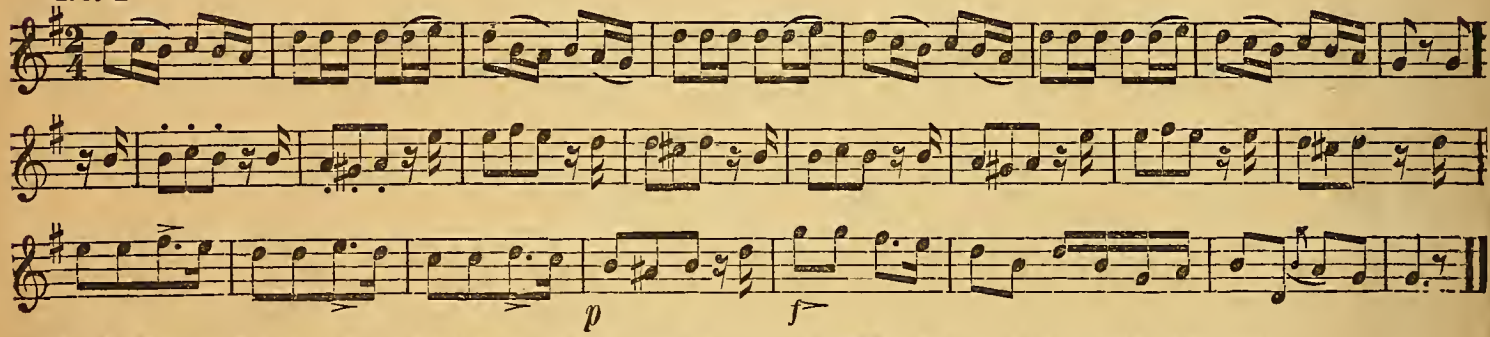
No. 1.



No. 1. First Figure.—Right and left; chassez to the side, then back to place; ladies chain, then galop across and back again to place.

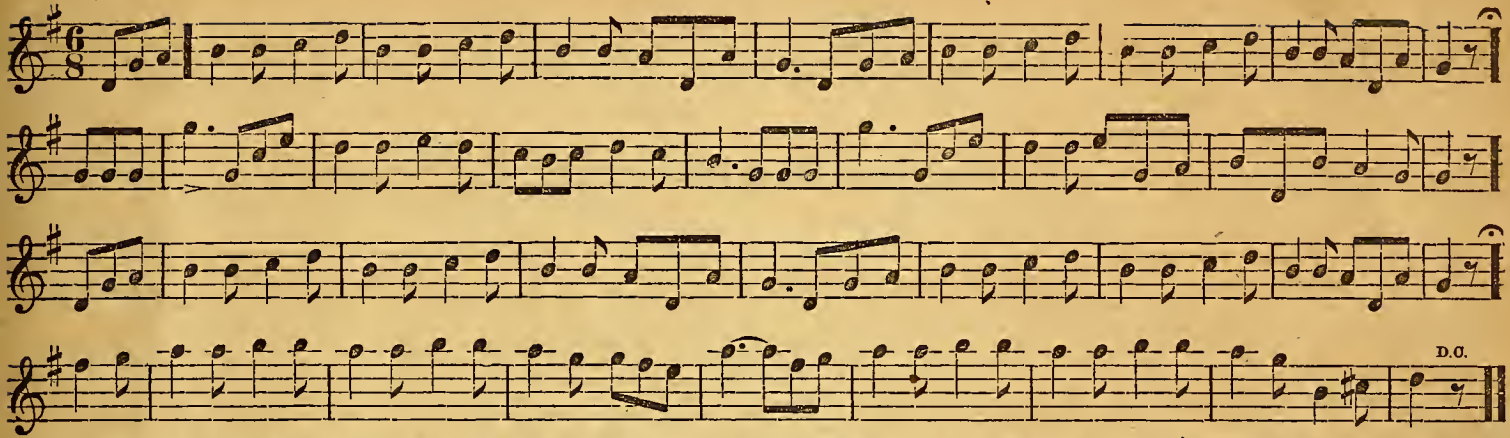
A HUSBAND WISE.

No. 2.



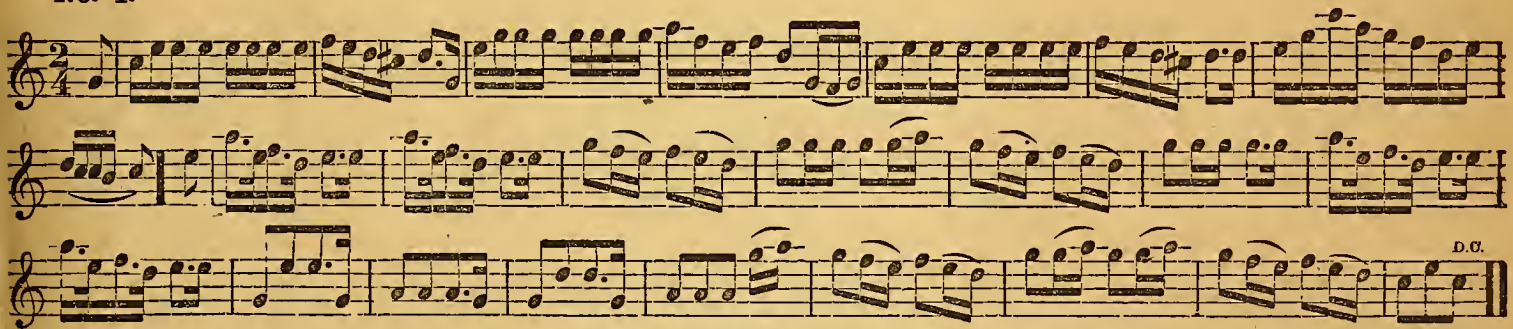
No. 2. Second Figure.—Forward and back; cross over; chassez to right or left, or forward and back again; galop across.

No. 3.



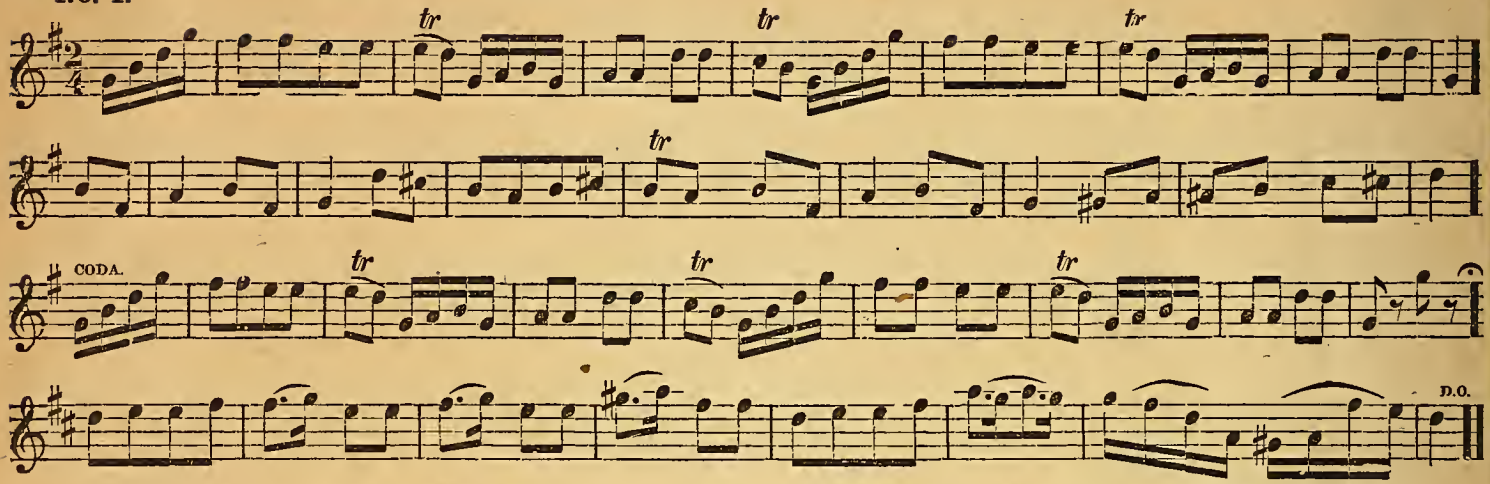
No. 3. THIRD FIGURE.—Right hand across, then left hand back; keep hold of the hand of the opposite, and form a square, giving your right hand to your partner; then balance and half promenade. Forward and back; forward again, and turn the opposite with both hands quite around; forward and back, then cross over to your places.

No. 4.



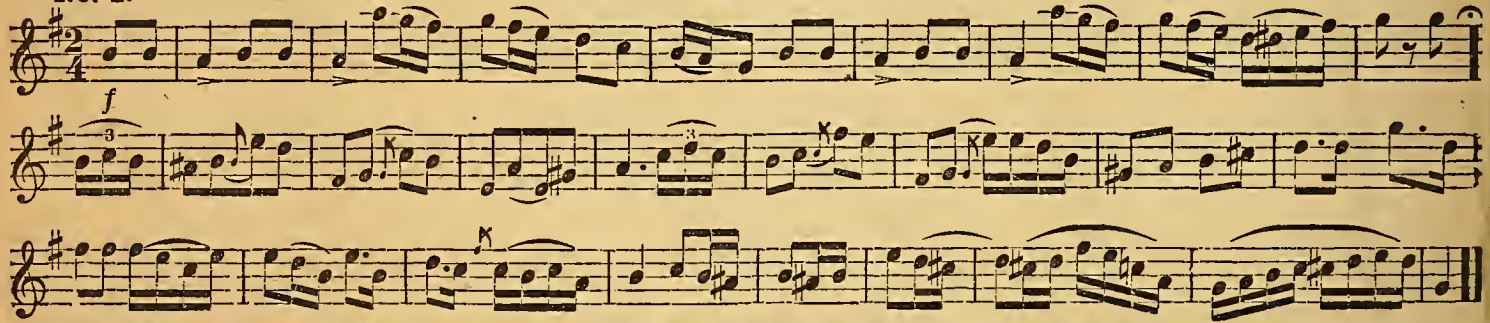
No. 4. FOURTH FIGURE.—All swing corners Forward and back, cross over, chassez to the right and left, and return to places. Galop across; all chassez.

No. 1.



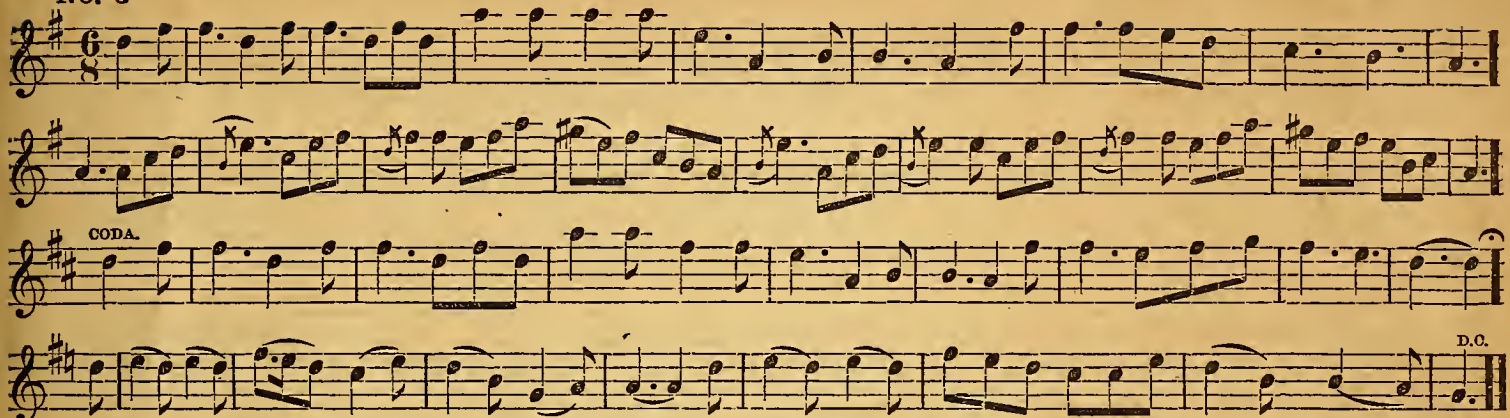
No. 1. First Figure.—Right and left; chassez to the side, then back to place; ladies chain, then galop across and back again to place.

No. 2.



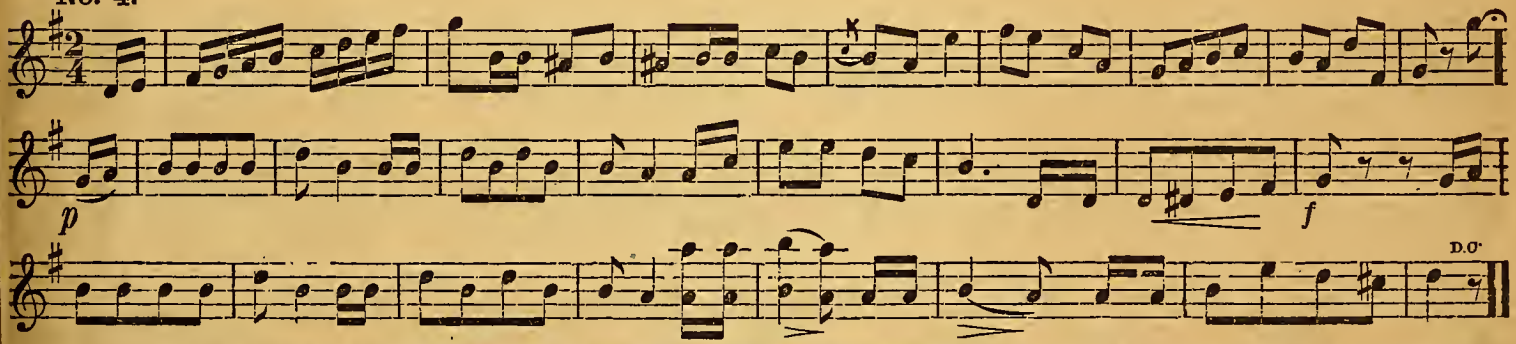
No. 2. Second Figure.—Forward and back; cross over; chassez to right and left, or forward and back again; galop across

No. 3



No. 3. THIRD FIGURE.—Right hand across, then left hand back; keep hold of the hand of the opposite, and form a square, giving your right hand to your partner; then balance and half promenade. Forward and back; forward again, and turn the opposite with both hands quite around; forward and back, then cross over to your places.

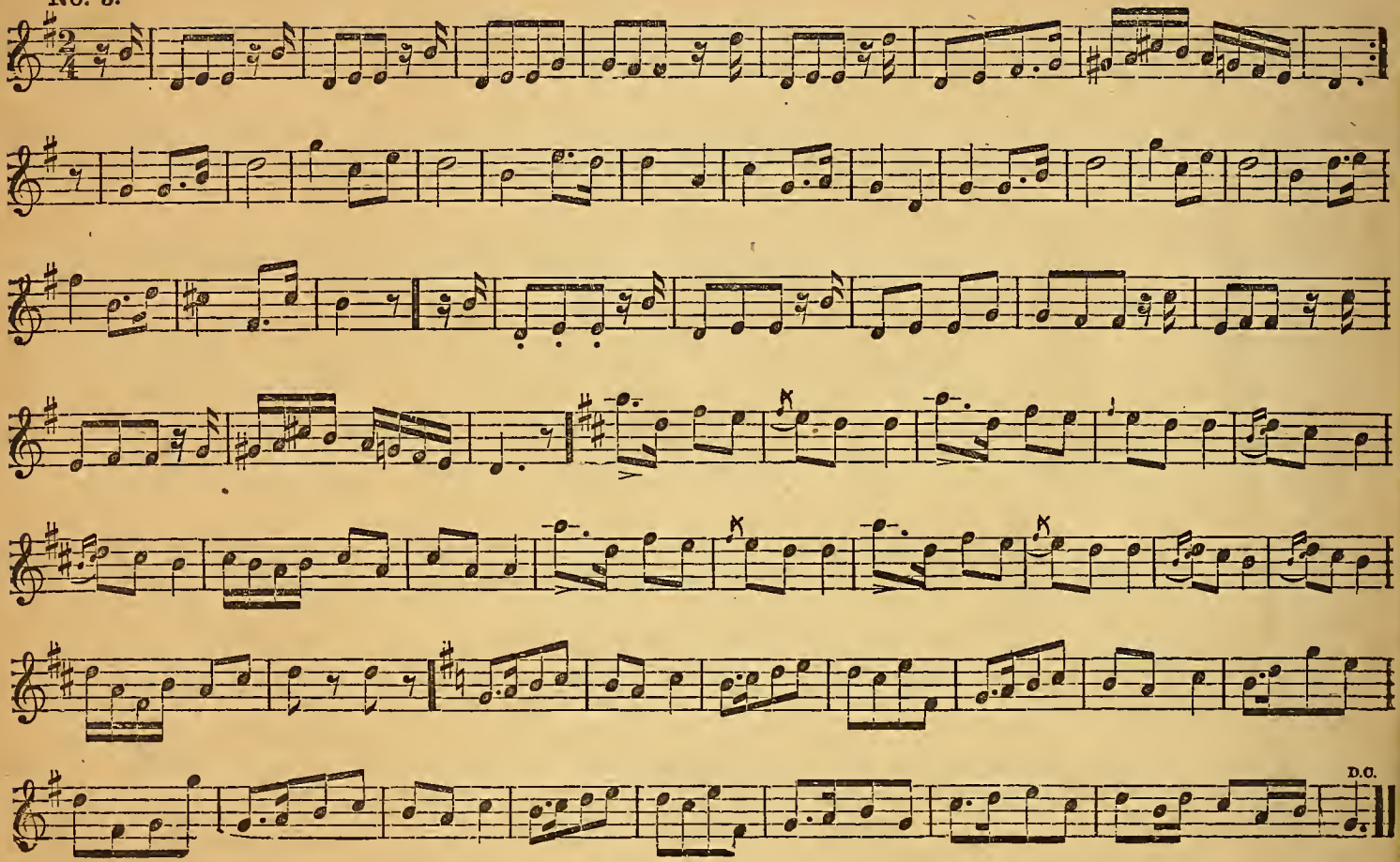
No. 4.



No. 4. FOURTH FIGURE.—All swing corners. Forward and back, cross over, chassez to the right and left, and return to places. Galop across; all chassez.

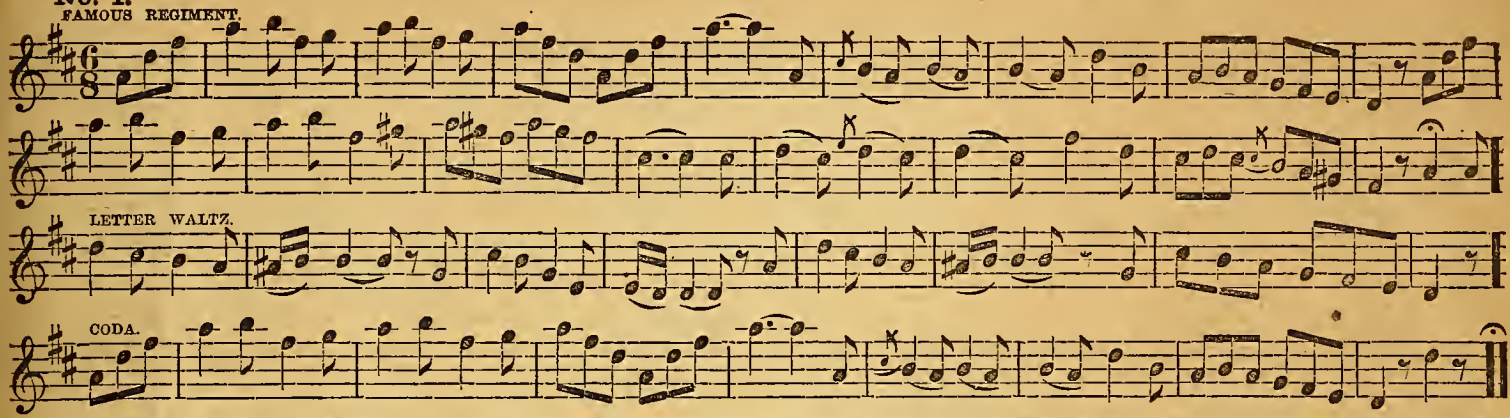
BLUE BEARD SET. Concluded.

No. 5.



No. 1.

FAMOUS REGIMENT.



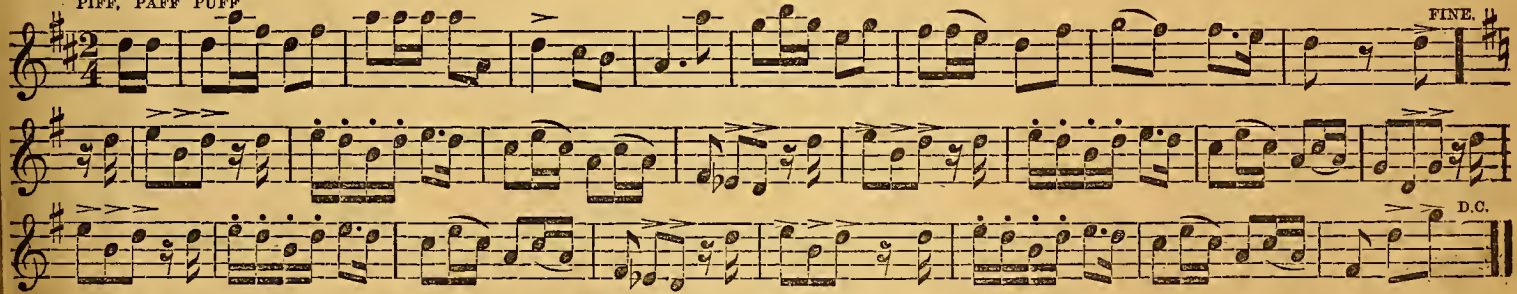
LETTER WALTZ.

CODA.

No. 1. First Figure.—First Lady and opposite Gentlemen forward and back 4 bars—Same couple forward a second time, turn with right hand and return to places. 4—First and second couple cross over, the first passing between 2nd, 4—Return to places, second passing between the first 4—Balance at both corners, the four Ladies balance to the Gentlemen on their right, Gentlemen facing to the left to receive the balance, turn with both hands and finish in places. 8—Same for the other three couples.

No. 2.

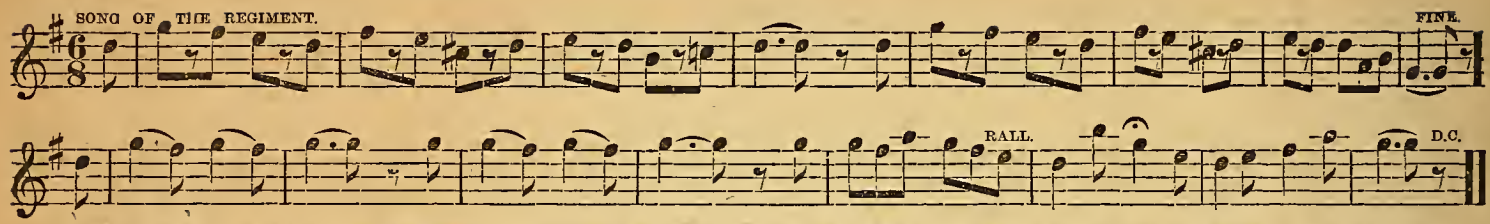
PIFF, PAFF PUFF



No. 2 Second Figure.—First couple forward and back, forward a second time and leave lady in front of opposite couple facing her partner, Gent returning to place. 4 bars—Chasse to right and left, same couple 4—Turn with both hands to place, (same couple,) 4—All eight forward and back in two lines 4—Forward and turn partner to places. 4—In forming two lines first and second times the two side couples separate from their partners and join each side of the head couples forming two lines four on a side. 3rd and 4th times the head couple join the side.

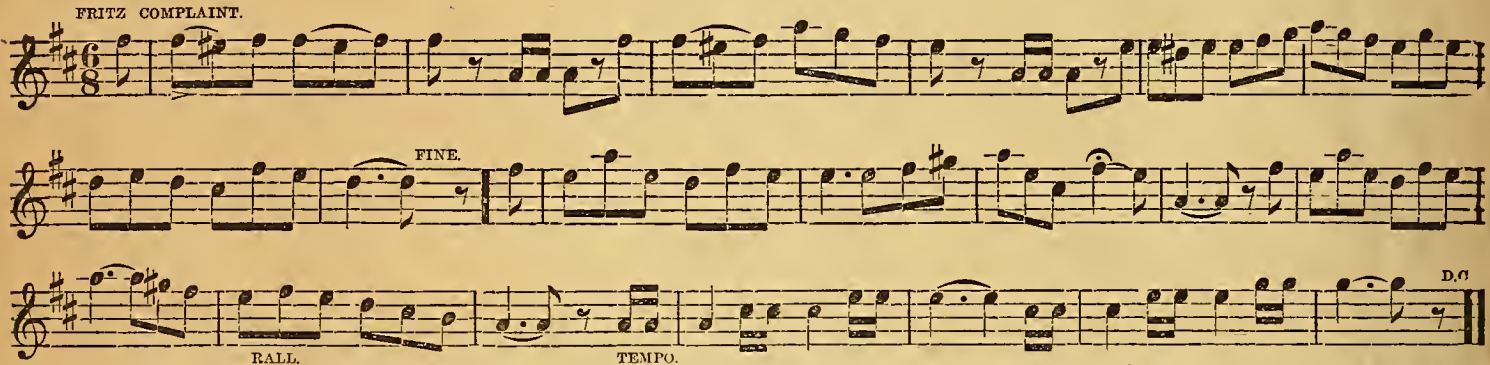
GRAND DUCHESSE LANCERS. Continued.

No. 3.



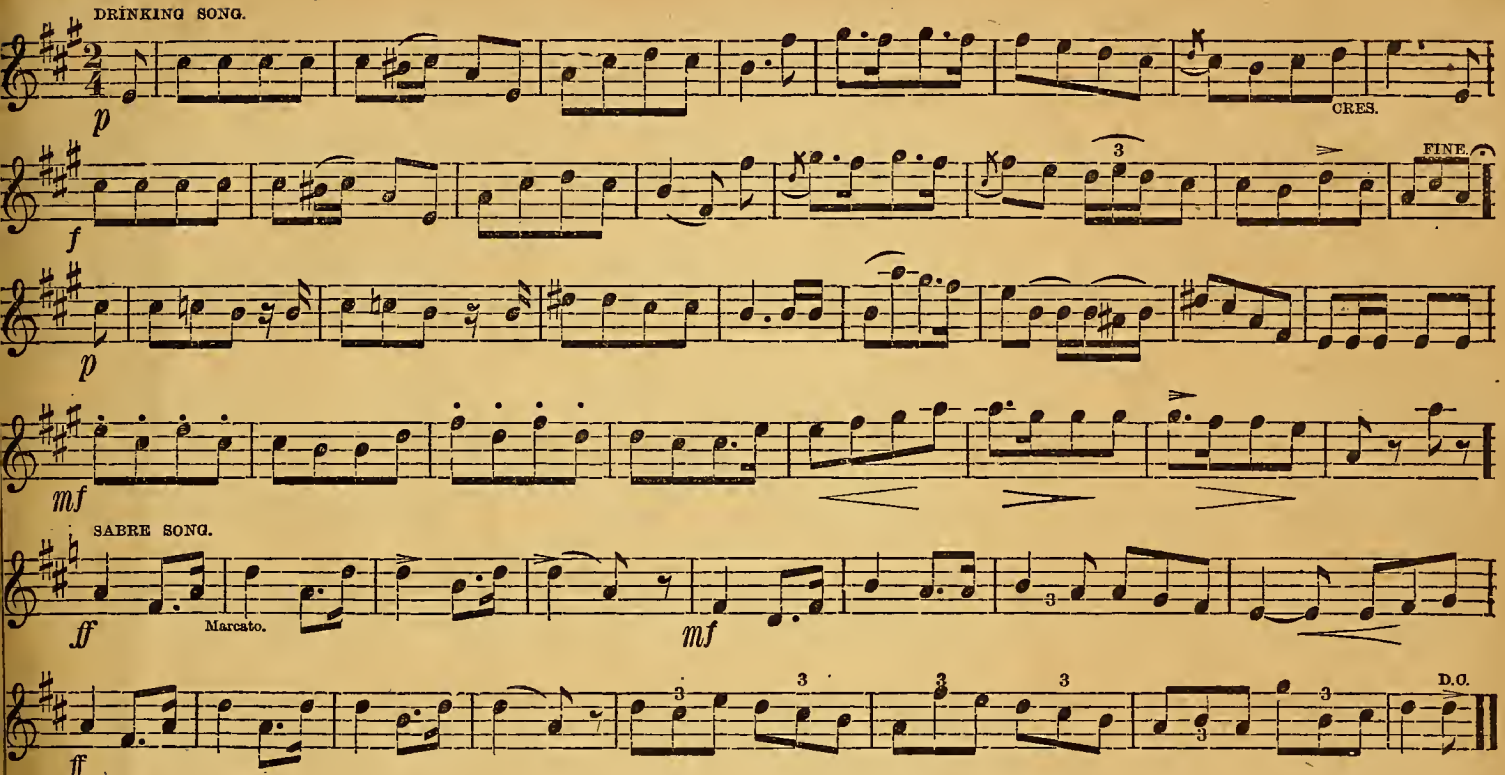
No. 3. Third Figure.—First Gentlemen and opposite Lady forward and back 4 bars—Forward a second time and salute. (Courtsey and bow) and return to places 4—The four Ladies form a windmill by giving their right hands, the four Gentlemen take their partners' left hands, with their left hands, all facing the same direction, and promenade entirely round and turn partners in places. 8—In place of the Windmill, sometimes make a double Ladies chain:—Four Ladies cross hands with right hand half round the circle, turn the opposite Gentlemen with left, and cross hands half round again, and turn partners with left hand. (Generally adopted in Paris.) Same for the other three couples.

No. 4.



No. 4. Fourth Figure.—First couple visit the couple on the right, salute with bow and courtsey 4 bars—Visit the couple on the left and salute. 4—Chassez across four with the second couple visited 4—First couple return to place 4—Right and left with opposite couple 8—This figure may be danced double, viz: First and opposite couple visit the right hand couple, and then the left chassez across and return to places, and right and left. This is the rorite way of dancing it in Paris.

No. 5.



No. 5. Fifth Figure.—Grand chain (or right and left all around) 16 bars—First couple turn round and face outward 2—Couple on the right take place behind first, 2—Couple on left behind third couple. 2—Second couple behind all. 2—All chassez across and back. Gentlemen passing behind Ladies. 8—Promenade outside Ladies to right, gentlemen to left, meeting at the bottom and coming up together, 8—all eight forward and backward Ladies on one side, Gents opposite,) 4—all forward and turn partners to places, 4—In the Grand chain use the Polka step, dancing forward two bars and marking time with the Polka step, without advancing with each Lady to whom the right hand is given two bars. At the promenade outside the Lady and Gentlemen of the last couple remain in their places, the others passing round and up between them to two lines.

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